

Drama — Vaudeville — Motion Pictures

THE NEW YORK
**DRAMATIC
MIRROR**

APRIL 29, 1916

PRICE TEN CENTS



C. M. ACKERMAN
(Palace Players)



“Up and Down the Theatrical Scale”

RIALTO REFLECTIONS



© 1916, Chas. Frohman, Inc.,
White, N. Y.
Colonel Bannard (Richard Ben-
nett) in "Rio Grande" attempts to
console his wife (Lola Fisher), who
has been caught in the net of scandal



White, N. Y.
Most of the dancing honors in the Cohan Revue
are won by Lila Rhodes, who plays the part of
the vivacious Major Barbara



White, N. Y.
Clouds of war hang over the house
of the Indian agent (John Milner)
in "The Heart of Wetona" as Quan-
nah, the Comanche chief (William
Courtleigh), refuses to listen to any
reasonable demands respecting the
future of his daughter, Wetona
(Lenore Ulrich)



In this photograph Sir Herbert Tree skilfully suggests the sinister
power of Cardinal Wolsey



White, N. Y.
Anne Gray (Irene Fenwick) in "The Co-Respondent" shows her wedding dress to
Robert Gordon (Harrison Hunter), who, she is led to believe, will marry her



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879



VOLUME LXXV

NEW YORK, SATURDAY, APRIL 29, 1916

No. 1949

UP AND DOWN THE THEATRICAL SCALE

By LOUIS R. REID

WHEN on the opening night of "The Heart of Wetona," I heard John Miltern as the dauntless Indian agent, declare confidently, "I have traveled all roads and known all kinds of men," little did I think that the words possessed a deeper significance than the playwright needed for the development of his character.

Amid the bustling activity of the Lambs Club I recently had a talk with Mr. Miltern and I learned that the phrase is strangely relative to his own life so far as it concerns the theater. He has traveled all stage roads and represented all kinds of men.

"I was afraid Winchell Smith was going to disclose my name," he began, "when, in his address to the graduating students of the American Academy of Dramatic Arts, he said that he knew an actor, who, for years, had played villains in cheap melodramas, and who, by force of circumstances, could not seem to rise above his environment."

John Miltern, however, has risen above the environment that threatened to engulf him permanently. He has come triumphantly to the top of his profession, and to-day he is regarded as one of our few remaining actors who have striven successfully to individualize their performances, instead of considering them as mere opportunities to display certain energies or to make certain grimaces and gestures. Others may give a picture more critically exact, may read with more of the elocutionist's skill, may even dissect a part with a truer philosophy; but few will grasp more vividly the prominent features of a character, or give them half the expression, half the earnestness, the reality that he does.

I was particularly struck with this quality in his latest performance. An over-heroic role, Mr. Miltern made the agent entirely plausible and convincing. He seemed to feel what he represented. He played in a quiet gentlemanly style, with considerable feeling and subtlety. The suggestion of force was always present and this mere suggestion made his personation seem more manly and natural.

You feel this concealed strength when you talk to Mr. Miltern. He is a much younger looking man than you expect to find. His figure is tall and slender. His features are those you are accustomed to associate with artists. His eyes are soft and dreamy, but with a blase expression strangely mingling with their gentleness.

"I was always interested in the theater," he began, "and naturally this interest resulted in organizing an amateur dramatic society in my home town, New Britain, Conn., but before I had a chance to prove to my family and friends any genuine histrionic ability, I was given an opportunity to go on the professional stage in a melodrama which was to tour under the direction of Sullivan, Harris and Woods. I considered myself fortunate in making my debut with so little preparation and training. I threw myself into my part—a villain of the deepest mould—with all the malignant power I could command.

"Each season would find me playing a villain or the 'heavy' as it is termed in the profession. These

parts offered no variety. They were all of one stamp. Their speeches, pretentious, tawdry, overloaded with ornament, crammed with high-sounding words and far-fetched figures, made me wonder at the audacity of playwrights who dared so to presume upon the intelligence of the public.

"Of course, I had to have a sense of humor to balance the storm of disapproval which continually greeted my criminal activities. At last, the monotony and insignificance of my lot palled, and I began to long for fresher and more fertile pastures. I wanted to do something worth while on the stage. But I had not looked around long when I realized that I had been caught in the net of specialization. I had been so closely associated with villains that no one would believe for an instant I could play anything else."

I felt a genuine sympathy for the actor as he told me of his vain attempts at independence and his struggle to get free from the trammels of black moustaches and sinister "Ha Ha's." He told me with admirable frankness of how he asked a well-known playwright and stage director for a sympathetic part in a Broadway production and was only laughed at for his trouble.

"I decided," he went on, "that before I would play villain roles in cheap melodrama again I would quit the stage. I sought hard but could not obtain a footing on the onward and upward trail. So I kept faith with my resolution. I left the stage and accepted a position with friends in Wall Street. I invested \$8,000, all that I had saved from years of touring up and down the far places of the country and proceeded to 'get rich quick.'"

"It did not take long for me to see that I was simply another example of the lamb led to the slaughter. And in a short time my hard-earned savings were completely gone and I was out of a job. A sadder and wiser man, I wandered into the office of A. H. Woods, 'broke' and disheartened. He generously insisted on aiding me and offered me a part in a thriller called 'Deadwood Dick's Last Shot.' I accepted it eagerly, meanwhile keeping my eyes open for a congenial role in a first-class production. Then, one day, I met my old friend Winchell Smith, and he offered me a role in 'Via Wireless.' It was melodrama, to be sure, but it was a step in the right direction and my star seemed to be in the ascendant.

"My next engagement was with William Gillette on his first farewell. I played the 'heavies' in his repertoire, both in this country and England. The managers began to see," he laughed, "that I could act in \$2 drama. Subsequent engagements were in 'Officer 666,' 'The Man Inside,' and 'Innocent.'"

Mr. Miltern related an interesting experience with David Belasco.

"When Mr. Belasco sent for me to assume a leading part in 'The Man Inside,' I was naturally elated. But when I learned my part was that of a dope-fiend and second-story worker, I was frankly disappointed. I remonstrated with Mr. Belasco against being seen again in an unsympathetic role, but to no effect. He simply jollied me along, telling

me of a pretentious historical drama he was to stage, in which I would be given a prominent part.

"I sulked at rehearsals and displayed no interest whatever in my part or in the play. In fact, I was ready to welcome dismissal. The 'old man,' as Mr. Miltern affectionately called him, "let me severely alone. One day I uttered some minor criticism of the character and his face immediately lighted up. As he afterwards confided: 'I knew I had you then; I was just waiting for that little outburst.' Mr. Belasco seems to possess an uncanny insight into character. He discovers traits that no one else had detected. Moreover, he knows the secret of harmonization. None of his players ever usurp the limelight to the discredit of the other actors. Perhaps, his power lies in the fact that, though his mind is of a psychic and philosophic cast, it is eminently practical in the application of his inferences. I hope some day," he added, "to do something really notable under his direction."

I asked Mr. Miltern what he considered the essentials of good acting.

"The power to make your audience feel that your thought transcends your words and deeds," he replied, "that what you are thinking is infinitely more important than what you are saying, and 'team-work.' You hear such phrases as 'uniformly fine acting' or 'finely balanced cast.' They simply mean that the players are not trying to seek individual glory at the expense of others; that they are all contributing to a harmonious picture. You don't find successful baseball teams when the players sacrifice team-work to individual efforts. The same rule applies in the theater."

The actor expressed admiration for his present role. "It is really the most sympathetic part I have ever played. Though for that matter I have always contrived to win a measure of sympathy, even when playing the most despicable characters. Perhaps, my audience looked beyond my words and actions into my mind and saw that I was not as black as I was painted.

"I shall never forget, however, when in a spirit of devilry, I wagered that the audience would hiss me at my every entrance and exit. We were playing in Pittsburgh at the time. The audience was made up of steel mill employes, grim, primitive, but, nevertheless, conscious that good must conquer evil in the end. My criminal intentions knew no bounds. I 'held up' scenes while I emphasized my wickedness. I succeeded in my mission. Never have I heard such a volume of hisses as greeted me every time I came on or went off the stage."

The actor believes that the lurid melodramas will eventually return. "When people tire of the motion pictures they will again demand actors in the flesh in plays dealing with elemental passions. And believe me or not," he added, "those cheap melodramas of Owen Davis and Theodore Kremer were not any worse than a good many of the plays we see for \$2 to-day on Broadway."

Mr. Miltern confessed that his ambition is to play whimsical characters, "such as the creations of Barrie," he said, "or those with which Sir Charles Wyndham has always been identified."

MADAME CRITIC

"THE Merry Wives of Windsor" lived up to its title when recently presented at the Criterion Theater. I enjoyed most of the time I spent at the playhouse, which has proved that it may be used for motion pictures, melodrama, comedy, musical-talk comedy or Shakespearean tragedy or comedy. Tragical, comical—call the productions what you will—the owners of the Criterion have never felt an indignant impulse to complain in legal code that the former use of the screen had hurt the value of their property as the home of dramatic productions.

The Criterion happens to be so centrally located that you couldn't pass it by if you didn't wish to. Most people were rather dubious about success coming to a Shakespearean comedy. I must confess that the New York idea of Shakespeare being too antiquated to be interesting, has somehow so reached my inner sensibilities that I, too, read any announcement of an approaching Shakespearean production with a skeptical eye. Once upon a time I couldn't get enough of Shakespeare, but now I say, "Shakespeare? Oh, pshaw!" just as others do. Then I inquire about that funny farce at the — Theater which I have heard will cause one to die laughing. Everybody seems to possess the desire to "die laughing." The central idea of such farces is, in the majority of cases, a man or woman who purposely, or by mistake, gets into the wrong apartment, or room—the fewer the rooms the funnier the farce.

Now if I should tell some of these Broadway and visiting scoffers that Shakespeare had employed our most cherished modern conceit in such a fashion, that upon seeing it to-day they would in all probability come very much nearer that wish to "die laughing" than they ever had before, no doubt they would say "high-brow," and continue talking about something very modern, according to their notions. But it is true that I have never seen an audience enjoy itself more completely than did one during the recent run of "The Merry Wives." One would never have known that those wives were not thoroughly up-to-date had it not been for their dress and speech; but their feminine tricks were so very modern, and old Falstaff was so very masculine in the trick he planned for these clever women, Mistress Page and Ford, I have seldom heard more genuine laughter than at the Shakespearean farce.

The house was packed to the ceiling. What a delightful sight to see, and one not usual except at motion picture houses. "The Merry Wives" appeals to both sexes in its cleverness. But, although the two women outwit Falstaff, it proved to be very much of a man's play. I thought a man in my immediate vicinity would really "die laughing," and the uproar that went up from all over the house must have been very encouraging to both the management and the actors. The scenery was beautiful in its use of the primal colors, but scenery and costumes could not extract laughter. The lines were there, and so were the situations, and the leading actors were admirably chosen.

I think Miss Viola Allen deserves more than the usual tribute paid her, for as Mistress Ford she played a comedy role which rocked with laughter and flirtatious charm. After so ponderous a role as Lady Macbeth it was an enjoyable contrast, and Miss Allen did it beautifully with grace and spontaneous vivacity.

We knew what to expect of Henrietta Crosman, whose ability as a comedienne is so well known, and who looked as young and lovely as ever, and scored her points with accustomed ease. But Miss Allen has never appeared in a role quite so light and frivolous as that of Mistress Ford.

Mr. Tom Wise had all the attractions of a very fat man without any disagreeable qualities. No matter how much he drank, nor how frankly he expressed himself, we loved him, and wished that his "intentions" had been strictly honorable, but that would have spoiled the play. I suppose now, after Falstaff has demonstrated how funny it is for visitors, who call when husbands are out, to hide in the dirty clothes basket, some of our modern writers will use this means of concealing their necessary sides of the triangle instead of placing them in adjoining rooms, behind screens and elsewhere. We know all the possible dramatic places for concealment during unexpected and tense moments.

Little Reggie Sheffield is rapidly growing up. His hair is as thick and curly and golden as ever, and the ladies continue to say, "how wonderful," but they can't add "adorable child," for Reggie's voice has the depth of a man of thirty and he strides about in perfect fitting tights and poses with all the confidence of twice his age.

It's funny what a difference the location makes in regard to the Russian Ballet. When this organiza-

tion was at the Century and was being danced for all the spice that was in it, it created nothing like a sensation. But now that it is at the Metropolitan Opera House and most of the spice has been extracted, it is the talk of the town. I read a sarcastic editorial in a recent London theatrical paper which commented upon our hypocrisy in regard to these same dancing performances. It told of the changes demanded and made in response to the demands of our Puritan city officials. It seems that the performances at the Century were not given with full Russian strength as to flavor, and those at the Metropolitan have become so innocuous that the purest-minded babe can view them without danger.

I attended the opening performance at the Century and thought the seasoning quite pronounced for our exacting taste, but after viewing the same dancing at the Metropolitan I agree with the English writer that the original form should be given. You can't successfully make over something which is foreign in tone to us. Americanized Russian dancing is absolutely silly to expect. If we want Russian dancing and barbaric episodes in dancing form, then we should accept them for the values placed upon them by their producers, who surely were not look-



MITZI HAJOS.

Stealing New York's Hearts as the Fascinating Little Pom-Pom, the Pickpocket, in "Pom-Pom."

ing for the mere vulgar from a box-office standpoint. In that lies the crime—the box-office judgment. It seems that the Russians claim to give their dances with art as a foundation. I must confess I cannot see the difference between a taffy-colored slave and a black one in the presentation of "Scheherazade," since both are of the same blood. And if the Russians are accustomed to displaying their emotions in less restrained form than we are, by all means let us see what they are like. If we don't like them we need not recommend them, but I do not believe in this manufactured stamp, "Made over in America to please those who haven't seen the performance but who have heard it is wicked."

In "Scheherazade" Nijinski, instead of being ebony in shade, as was his predecessor, was a *cafe au lait*, and he disported himself much more unenthusiastically—to conform to the Puritan demand. Judging by comment in my vicinity this proved a disappointment to those who had attended the Metropolitan, hoping that the report of modifications would not prove true, and that their five dollars per seat would be worth that much in sensation. The place was crowded with celebrities. Down South, such a ballet as "Scheherazade" would not be tolerated, because one drop of colored blood is as offensive as a whole skin of it. Blanche Bates was an interested onlooker as were Nazimova, Janet Beecher, Maurice and Walton.

It was quite a gala occasion, the first performance of the Midnight Revue at Castles in the Air atop of

the Forty-fourth Street Theater, last Thursday evening. I can't remember when or where I have seen so many pretty girls and so many pretty frocks. They demonstrated what a garden of loveliness New York is. There was a "fashion show" number on the programme, but it really wasn't necessary, for the guests had only to look at one another to know what to wear. However, several literary men present evinced much interest in "the latest in evening clothes." One young man confessed that the paper with which he is connected kept him so busy that he hadn't time to know whether they were wearing bone or satin buttons. It was one of those times which the stranger within our gates longs to witness when he can really see New York in its proper entertainment setting, but somehow he always misses the opportunity.

As a matter of fact, no stranger could have secured admittance, for the reason that those who keep up with events in theatrical life had planned for weeks to be "among those present." There wasn't a table to be secured at any price before the performance began. The music by Harry Carroll will never set the world, or even New York, afire because of its originality, but—it has what all late suppers require—the tempo and the girls. What more could one ask?

The host of our party had ordered a supper that would please the most exacting palate and when the bubbles kept time to the music the competitive world below didn't matter so much in its daily grind. I had the good fortune to be completely surrounded by brains, celebrities, who merit the splendid reputation their work has brought them and I enjoyed the experience.

Tempest and Sunshine appeared together in a number of songs and dances and their act was enthusiastically greeted. They received several bundles of American Beauty roses with stems which seemed to be six feet long. Their costumes were lovely and they sang and danced with the charm for which they are noted. The Ice Skaters, Norval Baptie, Gladys Lamb and Bobby McLean, added some difficult special features to the bill.

It was quite a gala occasion, as I said before, and M. Pierre has been busy ever since receiving the congratulations of his patrons.

MARIE B. SCHRADER.

ENSEMBLE ACTING

(From the Cincinnati Enquirer.)

There has been a great improvement in recent years in the productions of the American and English stage with regard to the ensemble. The day has gone by—at least as far as serious dramatic undertakings are concerned—when a star with a name is sufficient to carry a mediocre cast to success. The public is demanding more, and the standard is being raised. At the same time, while most of the casts of good attractions now contain players who are capable and are of better qualifications than those which "supported" the stars in former years, there has not been always an appreciation of that finer side of the producing art, the co-ordination of all the features and characteristics of a play to a perfect ensemble. The players in the cast may be ever so capable, but that will not necessarily assure a fine ensemble. A string quartette, for example, which included Kreisler as first violin, Elman as second violin, Timbalist as viola, and a man like Hugo Becker as cellist, would be a notable organization from the brilliance of the individual players. But it is quite certain that as a quartette it would not give performances anywhere approaching in perfection of ensemble the work of the Flonzaleys or the Kneisels.

Individual ability alone will not suffice. There must be a sympathetic appreciation on the part of the various members for the peculiar style and quality of those associated with them and for the particular requirements of the given scenes in the play. There must be an appreciation of the play as a whole, of the point of the author, of the "big line" drawn from the beginning to the end of the play.

This understanding leads to a perfection which the companies assembled for one play at a time in this country seldom can hope to reach. The Continental system, with the resident companies, goes a greater way toward the realization of this feature. But, whatever may be the reason, this system does not prevail in this country, nor does it seem to be able to strike root, in spite of several notable efforts made in that direction.

FLAME is flame, and its weight cannot be determined in pounds and ounces. Only a narrow shopkeeper mind will attempt to weigh genius in its miserable cheese scales.—HEINE.

ON the stage a happy situation, ingenious dialogue, are not enough. Invention, fertility, development, above all, action, are necessary to consummate, as it has been said, the work of the devil.—SAINT BEUVE.

MEDIOCRE minds ordinarily condemn everything that passes their comprehension.—LA ROCHEFOUCAULD.



Personal



BOLM.—Adolph Bolm, of the Diaghileff Ballet Russe, is co-operating with Anna Pavlova on a book, entitled "The Evolution of the Russian Dance." It will be in three volumes.

CARSON.—Frances Carson will close a long and successful season, under the management of Henry Miller, as Judy Abbott in "Daddy Long-Legs" at the Montauk Theater, Brooklyn, the week of May 1. The press and public have received Miss Carson throughout



BEVERLEY SITGREAVES.

Who Scored a Notable Success This Season as La Sabattini in "The Great Lover." She Recently Withdrew from the Cast, and Will Shortly be Seen in Vaudeville.

the country with great appreciation, and she has established herself as a fascinating personality and brilliant young actress. Though she is not yet twenty-one years old, Miss Carson's stage experience covers many engagements, including ingenue roles in stock in Ottawa, Philadelphia, San Francisco, and principal roles in Toledo. She has also played a successful vaudeville season and created leading parts in dramatic productions. Her last appearance in New York was as the white feather girl in William A. Brady's production of "The White Feather" at the Comedy Theater.

GRANDIN.—Elsewhere appears a picture of Elmer Grandin, who this season has been playing the role of Cyrus Martin, the soap king, in Cohan and Harris's comedy production, "It Pays to Advertise." Mr. Grandin is an actor of great versatility, stepping easily from a character like Nobody in the morality play of "Everywoman," which he played last season, to this farce-comedy role in "It Pays to Advertise." His exceptional ability and strong personality make any part he assumes a fine characterization. Mr. Grandin has been identified with many New York productions under the direction of our most prominent managers. He is now at his Summer home, "Deepdene," at Patchogue, Long Island, where he may be addressed for New York productions for the coming season.

KELLOGG.—Shirley Kellogg, the American actress, who is playing a London engagement in "Joyland," has acquired a racing stable and will enter her thoroughbreds this season at the various short meetings that are still permitted in England and Ireland. Miss Kellogg is the wife of Albert de Courville, the English theatrical producer.

LONG.—Robert Edgar Long, formerly general press representative for William A. Brady and later associated with Philip Bartholomae, has been engaged by Maximilian Elser and Russell Janney as general representative for Stuart Walker's Portmanteau Theater. Mr. Long arrived in New York from San Francisco, where he had been active in the exploitation department of the Panama-Pacific International Exposition.

MURCHISON.—Kenneth M. Murchison, composer of the score of "Come to Bohemia," is an architect as well as a musician. During the past few years he has won a number of important architectural competitions. The most notable of these was the acceptance of his designs and plans for the Union Station in

SHAKESPEARE

April 23rd, 1916

The Day of Days in the Drama

When other dramas long have palled and past
Into oblivion—thine alone shall last.
Let them in trumpet blasts thy fame proclaim;
Let me but weave in rhyme thy magic name.
Immortal thou! Though dead three hundred years,
A live-to-day in laughter, love, and tears
May we not call thy plays a living flame?

Sweet Bard of Aton!—ever in thy prime!
Hail to thee! Shakespeare!—poet of all time!
As all the world's a stage for thy great plays,
Kings, sages, fools are seen in all their ways
Enframing us with wisdom spiced with wit,
Set forth in verse inspired like Holy Writ.
Profound in thought, or gay in fancy's gleam,
Excelled by none thy genius reigns supreme;
And thus the greatest plays of any age
Reflect the glamour of a poet's dream.
Enshrined in glory on our modern stage.

—Albert Elery Bergh.

Baltimore and the station in Havana, Cuba. He has recently been selected by the Pennsylvania Railroad to design and plan the new station in Johnstown, Pa. Mr. Murchison was born in Wilmington, N. C., but has always made his home in New York City. He is best known in the amusement field as the originator of the Balls of the Beaux Arts Society, an organization of the leading artists and art patrons in New York. He is a graduate of Columbia University.

REICHER.—The announcement that Emanuel Reicher had decided to establish a dramatic school in New York was read in last week's DRAMATIC MIRROR with interest by a large number of professionals, who have learned to appreciate his peculiar capacity for modeling the work of those under his direction, as in the case of the players who were associated with him in the notable performances of "John Gabriel Borkmann," "The Weavers," etc. He designs to make his school accessible not only to gifted pupils, but to others who have had experience on the stage and wish to round out their experience. Mr. Reicher has had an eventful career. At the age of six he astonished the public of his native city of Cracow by his declamations, and at 17, after completing his education at the local university, he went to Vienna, where he made such rapid advancement that in that same year he made his first professional appearance in a Sardou comedy, "Our Good Friends." In this play he was cast for the leading role, that of the Maire, a man of fifty. His success in the part of a man three times his age was the start of a career of practically unbroken triumphs in elderly characters, and it was not until he had reached the age of thirty that he was permitted to undertake leading youthful parts, and to try himself alternately in comedy and classic roles of such strong contrasts as Hamlet and Mercutio, Othello and Petruchio, Richard II and Antipholus. After completing a series of engagements in



FRANCES CARSON.

Appearing as Judy Abbott in "Daddy Long-Legs" at Montauk Theater, Brooklyn, Next Week.

Vienna, Munich and Hamburg and other large cities in Austria and Germany, he located in Berlin. Here he became powerfully influenced by Ibsen and soon began to cultivate the naturalistic method; and it was Reicher who in time completely revolutionized the style of acting by rejecting the artificial manner of representation and establishing the naturalistic method firmly upon the stage. It was he who first discovered the dramatic values of the thoughtful, profoundly psychological dramas of Ibsen. It was Reicher again who helped to establish the epochal "Freie Buhne"

Berlin, who discovered the greatest contemporary German dramatist, Gerhart Hauptmann, and placed under supreme obligations for direct encouragement bestowed upon their work any number of rising dramatists, notably Arthur Schnitzler, Max Halbe and Herman Sudermann. Even Max Reinhardt's first steps in his career as the world's foremost producer were taken under Reicher's direction. It followed as a result of his serious influence on events of the play-world, that Mr. Reicher presently became known as the father of the naturalistic school, and even now a dramatic "high school" founded by him survives.



ELMER GRANDIN.

Who Recently Closed a Successful Season in "It Pays to Advertise."

and bears his name. New Yorkers have had repeated opportunity to pass judgment on his brilliant and characteristic manner of work during his active connection with the Modern Stage as director, and have seen what he is able to accomplish in winning enthusiastic support for such productions as "The Weavers," with its large ensemble—an achievement that will not be soon forgotten by the many playgoers who saw it at the Garden Theater. With such a record Mr. Reicher should have a tremendous influence on the American stage in the firm establishment of a method of acting that seeks out and interprets the inner spirit of dramatic values.

REEVES-SMITH.—Olive Reeves-Smith, daughter of H. Reeves-Smith and well known in England as a musical comedy actress, will make her debut on the New York stage in "Come to Bohemia."

SCARBOROUGH.—George Scarborough, author of "The Lure," "At Bay," etc., has been in El Paso, Tex., collecting material for a new play. He visited several Mexico localities while on his Southwest trip.

SITGREAVES.—Beverly Sitgreaves, who has proven such a popular favorite this Winter as La Sabattini in "The Great Lover," left the cast on April 22. Miss Sitgreaves will only take engagements for New York productions, as her individual dramatic instruction, in which she has been highly successful, leads her to feel that she must maintain her obligations to her students.

GREAT BOOKS TO BE FILMED

The startling announcement is made by Mr. Ezekiel Deuteronomy, President of the Superhuman Film Company, Inc., that his firm has secured the sole moving-picture rights in the Post Office Telephone Directory, which is now being adapted for the screen by Professor Abe Moses, M.A. (Klondyke), the globe-renowned scenario writer. This monumental work lends itself admirably to pictorial treatment, being full of sensational episodes and great dramatic climaxes, besides possessing immense educational value. The film will comprise thirty-six reels, each one better than the last.

Other notable works also secured by Mr. Deuteronomy's firm are "The Gardening Annual for 1916"; Mrs. Cheddar Soap's brain-racking problem novel, "The Potts of Potsdam" (which is said to have caused the present European War); and "An Ode to Ananias," the immortal poem by Elizabeth Liqueurics, the Laureate of Long Island.—London Bioscope.

KANSAS EFFICIENCY

Iola, Kan., has a dramatic coach who advertises he can make Romeos and Juliets with ten days' training.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
 FREDERICK F. SCHRAEDER, President and Editor
 LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00. Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America.—London Pelican.
 Our Authoritative Contemporary, "The Dramatic Mirror."—New York Life

BERNHARDT VERSUS REINHARDT

We are afraid that SARAH BERNHARDT's loyalty is blinding her to the merits of one of the most revolutionary factors that has appeared in the realm of the drama in more than a generation.—MAX REINHARDT.

In the March number of *Drawing*, Sarah inveighs against REINHARDT's art with the vigor of a literary Amazon. If his productions, she declares, did catch on for a time, it was only because the people in the stalls were given a chance to get a closer view of the artists. "Have no fear," she exclaims, "it was not out of admiration for REINHARDT's pseudo art."

Her article generally betrays the fact that she has but a limited knowledge of REINHARDT's methods, and that a great deal of her embittered invective against German art is inspired by national antagonism, if not personal jealousy of one who has succeeded with methods which are peculiarly BERNHARDT's own.

To judge REINHARDT by his "Sumurun" is to judge SHAKESPEARE by "The Comedy of Errors." Madame BERNHARDT has seen "Sumurun," but she has not seen REINHARDT's method of presenting Shakespearean plays. SHAKESPEARE was never popular with those audiences who applauded her. Yet REINHARDT's method of presenting SHAKESPEARE has opened up a new vista of possibilities for the renaissance of the Bard of Avon. He has made his comedies human and his tragedies intelligent. We had a suggestion of his method in the recent performance of "The Merry Wives of Windsor" and the most rollicking performance of "The Taming of the Shrew" ever seen in New York, presented at the Irving Place Theater.

Neither has Madame seen any of REINHARDT's other classic productions, so that her judgment is really worth nothing, and her estimate of the art which REINHARDT represents too warped by nativism to be seriously considered. Thus her attack has more the sound of a shrew than of a mature mind waxing on three score and ten:

We have been too tolerant with them (the Germans). We allowed them to blow their own trumpet of superiority so long that we become intoxicated with the sound. Out

of an excessive spirit of self-abnegation we foolishly placed them on a pedestal. We unjustly decried our own merits at the expense of our art. We have permitted them to gain triumphs in countries outside their own, not because we lacked discernment of their artistic inferiority, but rather because our masses were gulled by their business capacity manifested by their persistently displaying a gigantic poster advertisement and engineering an extensive press campaign. Now, the German showman, REINHARDT, flooded Paris and London with the Berliner deluge of the spectacular. He claims artistic superiority on the grounds of having introduced several novel trivialities. But to trace the real curve of truth, I must say that he did nothing of the kind.

There is in REINHARDT, truth to tell, a good deal of what Madame describes as the "showman," and it is in that regard that a decided affinity with herself is readily traced, for Sarah has had from her earliest professional days every attribute of the showman and owes a great deal of her popularity to that asset. But it has not stood in the way of our acknowledging her to be a great artist, and this trait in REINHARDT will not deter the world from recognizing the positive genius that lies behind his ability to make people want to see his work, in spite of Sarah's opinion of him or his art. For the fact remains that for a long time the Paris stage has contributed nothing to the sum of the drama that compares in value with the contributions made by REINHARDT, HAUPTMANN, SUDERMANN, WEDEKIND, ISEN or BJORNSEN. BERNHARDT herself typifies an obsolescent art.

ENGLISH ACTORS IN AMERICA AND THE WAR

Editor DRAMATIC MIRROR:

Sir.—The anonymous letter written by X. Y. Z. in your edition of March 16 is only worthy of answer by reason of its falsehoods. In the first place, I landed in America off the *Minnetonka*, on Monday, Aug. 9, 1914. By the boat leaving the following Saturday I reported to the war office, and told them that I could sail in two weeks upon receipt of orders, thus complying with the two weeks' contract clause. Secondly, I sailed back on the steamship *St. Louis* on Saturday, May 23, 1915. How does that mathematical genius X. Y. Z. make eighteen months out of this?

I well know that there are lots of English actors in America who are unfit for service; there are others who cannot find the means to get home, but there are others, too, and it is under the last heading I place anonymous writers such as X. Y. Z.

Yours truly,

PETER BARNETT.

LONDON, ENGLAND, March 27.

BOOK NOTE

The Macmillan Company has rendered a great service, not only to the students of Shakespeare but to scholars generally, by publishing in an attractive edition with many illustrations Ashley H. Thorndike's searching study of the history of the English stage in one of its most important periods, under the title of "Shakespeare's Theater." While a great deal of the material which is covered in the work has been accessible in disjointed form, it has never, to our knowledge, been condensed into a comprehensive volume in which this fugitive material has been exhaustively presented with much that is relatively new in the way of Shakespearean discoveries revealed within recent years through the painstaking labor chiefly of an American scholar. The book contains 472 pages and is embellished with numerous illustrations from rare Elizabethan prints and portraits. (Price, \$2.50.)

It presents all the available information in regard to the theater of Shakespeare's time, its organization, regulation, actual stage arrangement, and relation to contemporary life. The author has consulted all the discovered documentary evidence, which, though it has long engaged the attention of specialists, has never before been collected and studied as a whole, and has reconstructed a vivid and accurate picture of the English stage at the time when Shakespeare's plays were first presented before an audience.

The theater of Shakespeare's time, Professor Thorndike points out, was a public institution, protected by the court and regulated by the city council; it exerted its influence on every phase of popular life and in turn reflected the culture, intelligence and temper of the times. London was little more than a medieval walled city, with palaces and hovels almost side by side on its avenues and back lanes, and its places of amusement crowded into the fields beyond the gates, where the sport of bear baiting competed with Hamlet for popular favor.

The construction of the theater and the actual arrangement of the stage itself is fully discussed, the materials being drawn from the evidence of old drawings, contemporary descriptions, and stage directions: the Elizabethan producer's use of scenery and properties, the question of the stage curtain, entrances and exits, actors and acting—these are topics to which Professor Thorndike has devoted exhaustive study but with imaginative interpretation unhampered by over-exact literalness. Several chapters are devoted to the public and social aspects of the stage: the Court Theaters, Government regulation, the Censorship, and the Actors' Companies. A chapter is devoted to the position and condition of the dramatists, and also to the audience, whose taste and education were the determining factors in the development of English drama.

The book is illustrated with thirty reproductions of old prints, plans, and playbills, which help to discover the Shakespearean stage in any of its aspects.

BIRTH

A son was born to Mr. and Mrs. Harold Forbes (Forbes and Bowman) on Thursday, April 5, at their Livingston Manor home. Mr. and Mrs. Forbes now have two children, both boys.

MARRIED

Will Lloyd, for four years a member of the Baker Bazaar in England, Ore., was married April 3 to Gladys Giese Moran, of Portland, with Walter Gilbert, Baker director, as best man. Lloyd hails from Birmingham, England. His wife has dramatic talent.

Dorothy T. Gordon, daughter of Maude Turner Gordon, was married Thursday, April 20, to Lieutenant Robert Arnold White, U. S. N., who is in command of the Submarine R-2. Lieutenant White is the son of Commander W. W. White, U. S. N., retired, of Washington, D. C. The couple are spending their honeymoon in Atlantic City and Washington. Upon their return they will be stationed at New London, Conn., where Lieutenant White will superintend repairs on the submarines.

DIED

McClellan.—Sarah McClellan, mother of Helen Douglas King, died Sunday, April 16.

Carter.—L. J. Carter, of Silver City, N. M., died at his home on April 16. He was the father of Louise Carter, leading woman at the Gotham Theater, Brooklyn, for several seasons.

Wildermuth.—George J. Wildermuth, age sixty-six, of Brooklyn, died of heart failure March 27. He leaves three daughters, all of the theatrical profession: Ethna Willis, Rose Wallace, and Lillian Fortier.

Hartigan.—W. H. Hartigan, formerly an actor of national prominence, was found dead in bed on April 6, at his home in Cedar Rapids, Ia., death being due to natural causes. His last years were spent in poverty.

McKay.—Richard F. McKay, president of the Theatrical Mechanics' Association and first vice-president of the Theater Workers' Alliance of the United States and Canada, died in Troy, N. Y., on April 15.

Peck.—George W. Peck, famous the world over as the author of "Peck's Bad Boy," died suddenly in Riverside Sanitarium, Milwaukee, on April 16, of Bright's disease. He was at one time Governor of Wisconsin.

Duncan.—William T. Duncan, a retired actor who had played in support of Booth and Barrett, died suddenly from heart disease on April 14, at his home, 4264 Chichester Avenue, Woodhaven, L. I., in his sixty-seventh year. He was born in Cincinnati. Mr. Duncan retired ten years ago and settled in Woodhaven. His widow and two daughters survive him.

Dodsworth.—Olean Harvey Dodsworth, formerly manager of the widely known Dodsworth's Band, which later was sold to Gilmore, the bandmaster, died March 3, at his home, 117

EDITOR'S LETTER BOX

(Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in *THE MIRROR's* letter-list or forwarded to their private addresses if on file in *THE MIRROR's* office. Questions regarding private life of players will be ignored. No questions answered by mail.)

E. B. R., Boston.—We do not know in what motion pictures Elsie Holt has appeared.

E. H. G., New York.—No, we know of no place other than Ira A. Hill, the photographer, where you can obtain pictures of Mrs. Vernon Castle.

C. M., Madison, Wis.—Holbrook Blinn is appearing with Margaret Anglin in "A Woman of No Importance," at the Fulton Theater, New York. (2) We regret that it is impossible to supply you with data concerning the Little Theater movement.

READER.—The offices of Florenz Ziegfeld, Jr., are located in The New Amsterdam Theater Building; David Belasco in the Belasco Theater; the Marbury-Comstock Co. in the Princess Theater; and after May 1 Cohen and Harris offices will be in the Candler Theater.

M. P., Cleveland.—A Chicago reader very kindly sent us the Chicago cast of "Kick In." It is as follows: Ed Gillespie, Joseph Slattery, W. W. Crimans, Mabel Turner, Adrienne Morrison, Edward J. Mack, Richard Bennett, Clara Joel, Annie Mack Berlin, Beatrice Noyes, Blanche Fischer, Forrest Winant, Thomas Mitchell, and George Ferguson. Forrest Winant later rejoined the company on the road. Beatrice Noyes is in "Sinners."

G. T. K., Mechanic Falls, Me.—We published a picture of Adelaide Keim in *THE MIRROR* of March 25, 1914, one of Clara Joel in June 16, 1915, issue, one of Robert Conness, in a group, in Sept. 29, 1915, and one of John Junior, in a group, in March 25, 1916, issue and a cover picture of Maude Fealy in *THE MIRROR* of Sept. 29, 1915, which will be forwarded to you upon receipt of seventy-five cents. We have not published pictures of the other people you mention.

East 127th Street, in his seventy-third year, after an attack of the grip, his father was the founder of the band, of which he became manager shortly after being graduated from Trinity School. Two sons and two daughters survive him.

William B. Dixon, known to the profession as "Billy Dixon," died in Philadelphia, March 15, of pneumonia. Mr. Dixon was for many years a member of the Carleton Opera company. For the past twelve years was assistant stage-manager and property man at Dumont's Minstrels in Philadelphia. Interment took place at Fairview Cemetery, New York.

COUTURES.—The funeral of Carter Couturier, a pioneer circus advance man, was held April 9, from his home, 635 Grand Avenue, Brooklyn. Burial was made in Greenwood Cemetery. Mr. Couturier was the first advance man "ahead" of the original Barnum and Bailey Circus. Thirty years ago he was advance man for Buffalo Bill's Wild West Show. With Barney Link he organized the American Bill Posting Association. Mr. Couturier was sixty-eight years old.

Dreyer.—Henrietta Dreyer, who in private life was Mrs. Charles Secor, died in San Diego, March 24, after an illness of over a year. She was the sister of Marie de Beau Chapman, the San Diego correspondent of *THE MIRROR*. Miss Dreyer was at one time a member of Frohman's "Kitty Grey" company, "Buster Brown," and the Manhattan Opera company. Of late, she has been doing concert and club work on the Pacific Coast. The remains were cremated at San Diego.

PHILADELPHIA (Special).—Mrs. Florence Robinson, actress, died at the Edwin Forrest Home, Holmesburg, Pa., April 13, of heart disease, following an illness of seven weeks. She had been associated with Kate Claxton, Lawrence D'Ossy, Florence Roberts, and other well-known players. Her last appearance on the stage was in support of Margaret Illington in "Kindling." Mrs. Robinson has been a guest of the Edwin Forrest Home since August, 1914. The funeral was held April 15, and the remains were cremated in accordance with her wishes. Among those who attended the services were: Mrs. E. G. Hartwell, Mrs. Annie Ward Barnes, Mrs. G. C. Turke, Mrs. C. B. Bishop, Mrs. John Jack, Sydney Cowell Holmes, Emily Lewis, Jennie Stone, Amy Lee, W. H. Bartholomae, C. W. Allison, and Percy Plunkett.

My Heart's Gratitude

to each of the many friends of my beloved son Sully and myself in this stupendous hour of God's calling.

From Sully's Mother

INDA PALMER GUARD

"BLUE PARADISE" TO STAY

Musical Comedy to Remain at the Casino Throughout the Summer

The Shuberts have decided to continue the engagement of "The Blue Paradise" at the Casino Theater throughout the Summer. This decision was reached, it is said, because of the abandonment of the plan to revive "The Belle of New York" at the Casino this Spring. Many changes are to be made in the cast in order to permit present members to enjoy a rest. Among those already engaged is Hazell Cox, who will replace Frances Demarest in the role of the Widow.

"The Blue Paradise" was produced last August, and has proven one of the season's big successes. It will go on a tour of the principal cities next Fall, with Cecil Lean in the leading role.

THOMAS TO QUIT

Will Withdraw from Frohman Company at End of Present Season

Augustus Thomas will sever his connection with the Charles Frohman Company at the end of the present season, and will devote his entire time to writing and staging plays.

When Charles Frohman, Incorporated, was organized last May upon the death of Mr. Frohman, Mr. Thomas was engaged as artistic director. His first production was "Our Mrs. McChesney," in which Ethel Barrymore appeared at the Lyceum for several months. This was followed by "The Chief," in which John Drew was seen, and "Rio Grande," a play from his own pen, now current at the Empire Theater.

SHAKESPEARE TABLET UNVEILED

A bronze tablet to commemorate the thirty-first anniversary of the founding of the New York Shakespeare Society was unveiled at noon last Sunday on the northeast corner of Forty-ninth Street and Madison Avenue. The exercises were held under the auspices of the Shakespeare Birthday Committee of the City of New York. The dedicatory address was to have been made by Henry Clews, chairman of the Municipal Shakespeare Tercentenary Committee, but as Mr. Clews was ill his address was read by his secretary, C. E. Hyland. The response was made by Dr. Appleton Morgan, one of the founders of the New York Shakespeare Society.

The tablet was unveiled by Miss Mira C. Frey, daughter of Albert R. Frey, one of the founders of the Shakespeare Society.

DECORATE BARD'S STATUE

A wreath was placed last Sunday on the statue of Shakespeare in the Mall, Central Park, by the Shakespeare birthday committee. James K. Hackett, whose father was foremost in raising subscriptions more than half a century ago to build the statue, the first erected in honor of Shakespeare in this country, was the principal speaker.

Sir Herbert Tree placed on the wreath a silk Union Jack and a white rose, emblem of the Shakespeare Club of London, of which the actor is president. Mrs. James Madison Bass, secretary of the committee, then placed the American flag on the wreath. Other speakers were the Rev. Dr. Charles Carroll Albertson and Park Commissioner Cabot Ward.

MACKAY TESTIMONIAL POSTPONED

It has been decided to postpone until Fall the testimonial to F. F. Mackay. The change in date was made because several of the players who desired to take part in the entertainment, could not attend. It is planned to make the testimonial, which is in recognition of the services of Mr. Mackay as Chairman of the Executive Committee of the Actors' Fund for the past twenty-five years, as representative as possible, and it is felt that a far more attractive programme could be offered next Fall.

"MERCHANT OF VENICE" MONDAY

Sir Herbert Tree will revive "The Merchant of Venice" at the New Amsterdam Theater, Monday night, May 1, as the second production of his Shakespearean Festival. Sir Herbert will play Shylock and Elsie Ferguson will be seen as Portia. Others in the cast will include Lyn Harding, as Antonio; Julia L'Estrange, as Bassanio, and Schuyler Ladd, as Gratiano.

IN "THE DEVIL'S INTENTION"

The cast of "The Devil's Intention," by Carl E. Freyre and Hiram K. Moderwell, includes William B. Mack, Eileen Van Blenc, Richle Ling, Katherine Emmet, Joseph Brennan, Margaret Dunne, H. Fulton Russell, Violet de Bicerri, and Gustav von Seyffertitz. Mr. von Seyffertitz is directing the production.

NEW PLAY FOR FISKE O'HARA

Fiske O'Hara will be seen next season in a new play by Anna Nichols, entitled "The O'Neil." The piece is a romantic Irish comedy. The first performance will be given in Minneapolis on Aug. 12.

TO ACT IN "BREAKING FETTERS"

"Breaking Fetters," a drama by Marie Cross Newhaus, will be presented at the Waldorf-Astoria on May 3. In the cast will be Mrs. Walter Pultizer, who will play the heroine role; Butler Davenport, Alberta Gallatin, Walter Moore, and St. John Betts.

NEW GERMAN THEATER

Gustav von Seyffertitz and Hans Bartsch to Open Musical Playhouse in the Fall

A new German playhouse, to be devoted chiefly to musical productions, will be opened to the public some time during the early Fall at an eligible location which has not yet been made public. The enterprise is in the hands of two well-known theatrical men, Gustav von Seyffertitz and Hans Bartsch. Mr. Seyffertitz is widely known as a stage director long connected with Charles Frohman, Henry W. Savage, and others, who has lent his artistic genius to the staging of plays for Maude Adams and Margaret Anglin, and has himself appeared in a variety of roles on the English-speaking stage. He was originally a member of the Irving Place Theater, and was Heinrich Conried's artistic representative in many of the productions that made the German playhouse famous.

SHAKESPEARE SERVICE

Before an audience that filled every available seat, a Shakespearean service was held in the Cathedral of St. John the Divine, last Sunday afternoon, under the auspices of the Actors' Church Alliance. Bishop David H. Greer, who is honorary president of the alliance, Sir Herbert Tree, and Sir Johnston Forbes-Robertson were the speakers.

Bishop Greer touched briefly upon the master genius of Shakespeare, and said that, like the Bible, the writings of Shakespeare were in a class by themselves. He introduced England's foremost Shakespearean actors as representatives of a great and noble calling and profession.

Sir Herbert spoke first. He quoted from the sonnets and plays of Shakespeare to illustrate the humanity and universality that made him the greatest of all poets. "Shakespeare's genius was like a boundless ocean, whose depth was unfathomable and whose waves wash every shore. He was not for an age, but for all time. While his brow touched the heavens, his feet rested solidly upon the earth. More than any other writer, Shakespeare expresses our own thoughts, our own aspirations."

Sir Herbert sketched Shakespeare's philosophy as expressed in his characters in its relation to the world crisis of to-day. "He was a man of peace," said the speaker, "but not at the cost of honor."

Sir Johnston read his address, which was a brief biography of the life of the poet, with particular attention to that portion passed in Southwark, where was situated the Globe Theater. The singing of "America" by the audience standing brought the service to a close.

TO ENDOW CONCERTS

The People's Symphony Concerts is to receive an endowment of \$100,000. The movement was started several weeks ago by S. H. Guggenheim, who offered \$10,000 as a nucleus for a \$100,000 endowment, provided the remaining \$90,000 was raised by subscription. Twenty-five thousand dollars has already been pledged.

The People's Symphony Concerts were organized in 1900 by Franz X. Arens, the present conductor. The concerts were first given in Cooper Union, where they proved so successful that it was necessary to move to Carnegie Hall.

ENTERTAINS AT ACTORS' HOME

F. F. Mackay, Second Vice-President of the Actors' Fund of America and Chairman of the Executive Committee, visited the Fund Home on Staten Island Tuesday evening, April 11, for the express purpose of entertaining its guests. Following a few felicitous remarks, Mr. Mackay read an essay of his own composition entitled "Shakespeare versus Bacon," wherein he treated the cryptographical Baconian authorship in a convincing manner. He next read the fourth act of "The Merchant of Venice," depicting each character with fine distinction. He concluded with a duologue of a modern one-act comedy called "The New Woman."

ZIEGFELD PROTECTS TITLE

Florence Ziegfeld, Jr., has obtained an injunction from the Supreme Court restraining a burlesque organization from using "The Follies of 1916" as the title of its entertainment. Before coming to the Yorkville Theater, several weeks ago, the burlesque was called "The Big Revue," but upon its arrival here it was advertised as "The Follies."

FRAZEE PRODUCES NEW FARCE

H. H. Frazee produced in Toronto last Monday night a new farce by Otto Hauerbach, Seymour Brown and Harry Lewis, entitled "A Pair of Queens." In the leading roles are Joseph Santley, Grace Valentine and Kathleen Clifford.

The piece will open a Spring and Summer engagement to-morrow night at the Cort Theater, Chicago.

TO SUPPORT SOTHERN

Alexandra Carlisle, Virginia Hammond and George Wilson have been engaged to support E. H. Sothern in "If I Were King." In which he makes his farewell appearance on the American stage.

Mr. Bartsch has for many years represented the principal composers and dramatists of Berlin and Vienna as the American agent of the publishing firm of Felix Bloch's heirs and other noted foreign houses. He represents Oscar Straus, composer of "The Chocolate Soldier"; Franz Lehar, composer of "The Merry Widow," and "Alone at Last"; Leo Fall, composer of "The Dollar Princess," and many of the other modern writers and composers, as well as the estates of Johann Strauss and Millicocker. The intention is to present musical works of the best composers of light opera in Vienna and Berlin, as well as the works of older favorites. Messrs. von Seyffertitz and Bartsch have also begun negotiations to present here a well-known Berlin and Viennese musical-comedy actress.

BACON WINS—IN CHICAGO

Chicago Judge Declares Shakespeare an Imposter in Fabyan-Selig Controversy

Chicago, April 21.—Just as the world is celebrating the tercentenary of Shakespeare's death, Judge Richard S. Tutthill staged a dramatic climax in the Circuit Court of Cook County to-day by deciding that Shakespeare was an imposter and that the plays, poems and lyrics were the work of Lord Bacon, Baron of Verulam, Viscount St. Albans and Lord High Chancellor of England, 300 years ago.

Judge Tutthill was called on to decide the issue through an injunction sought by William N. Selig, moving picture manufacturer, to restrain Col. George Fabyan, of the Riverbank Publishing Company, from "defaming the name of William Shakespeare." The plaintiff alleged that the defendants would injure the production of Shakespeare's plays in moving pictures by publishing evidence tending to show that Bacon was the author.

In his decision, Judge Tutthill reviews the lives of Shakespeare and Bacon, finding that the former was merely a traveling actor and "not an educated man," while the latter had an education "equal to, or superior to any one of his age." He finds that the famous "bi-lateral" cipher which Bacon devised in Paris in his early youth, proves that he wrote Shakespeare's works. Col. Fabyan was awarded \$5,000 damages.

It is understood that the Selig interests will carry the issue to the highest courts. Col. Fabyan, on the other hand, says he is convinced of the truth of his theories and that he is prepared to take the case to the United States Supreme Court, if necessary.

POWERS IN NEW PLAY

Comedian to Appear in "Somebody's Luggage" Under Direction of Shuberts

After an absence of three years, James T. Powers will return to the New York stage this Spring in a new musical comedy entitled "Somebody's Luggage," under the direction of the Shuberts. Rehearsals of the play have already begun and the out-of-town premiere will take place in a few weeks.

Prominent in Mr. Powers's support will be Lionel Belmore, Ethel Gray Terry, Jeanne Eagels, Eva Williams, H. C. Mortimer and Byron Russell.

RUSSIAN DANSEUSE COMING

Mlle. Rita Zaimani, Russian danseuse, who has just concluded two successful seasons at the London Coliseum, will arrive in New York next week on board the *Finland*. Arrangements have been made for her to dance here with a male dancer, now appearing with one of the large ballet organizations. Mlle. Zaimani was formerly associated with Pavlova as a soloist on European tours.

WHITTENDALE APPOINTED

Ainsley Whittendale, formerly of the Charles Frohman press department, has been appointed business manager of "Justice." He will replace Mike Yak, who has been engaged to accompany "The Unchastened Woman" to the Pacific Coast.

"HIS BRIDAL NIGHT" READY

"His Bridal Night," a farce by Laurence Rising and Margaret Mayo, in which the Dolly Sisters are to star, will be produced by A. H. Woods in Atlantic City on Monday night. In the supporting cast will be Frank Thomas, John Westley, Lucille Watson, Jessie Ralph, Harry Lifford and Edward Davis.

BUYS RIGHTS TO "THE CHEAT"

A. H. Woods has purchased the dramatic rights to Hector Turnbull's motion picture, "The Cheat," which was presented at the Strand Theater last Winter by the Lasky company, with Fannie Ward in the leading part.

ITALIAN THEATER TO BE BUILT

Plans have been completed for the erection of a theater in New York to be known as the Salvini and devoted to the presentation of Italian plays. It will have a seating capacity of 2,000 persons, and will be in the Italian Renaissance style.

ON THE RIALTO

HENRY ARTHUR JONES FINED

LONDON (Special).—Henry Arthur Jones, the playwright, of Arkwright Road, Hampstead, was recently summoned to court for not shading a bright light on his premises at night.

Mr. Jones said he had given the strictest instructions to his servants, but was, of course, willing to take the responsibility for their negligence. He hoped, however, that instead of fining him, the Bench would allow him to give a guinea or two to a war fund.

The Bench: "You will be sent to prison for bribery and corruption if you are not careful! You will be fined ten shillings and there is no reason why you should not give two guineas to a war fund."

The Mayor: "I have some very good war funds, Mr. Jones, and should be very pleased to receive them."

It has often been said by Rialto chroniclers that George M. Cohan turns everything he touches to gold. The playwright-actor-manager has lived up to this reputation with phenomenal success, so far as it concerns his theatrical productions. Now comes proof that in his real estate investments he is equally successful. The New York Central is building a new station at 149th Street directly in front of the Bronx Opera House, which Cohan and Harris own and operate.

Since it is the plan of the railroad company to make the new station a terminal for many of the Western and through trains, the advantageous position of the theater can readily be appreciated. The Central is contemplating many other improvements, including a million dollar hotel, twelve stories high, at the northeast corner of 149th Street and Mott Avenue. The Bronx Opera House is the only theater in the northern borough playing first-class attractions. Well, as Percy Mackaye might say, Cohan and Harris should worry.

Dean Raymond, for the past year with the Eastern Film Corporation, tells the following incident which happened while he was playing Smith in "Why Smith Left Home."

"We were playing through the South," says Raymond, "and arrived at a certain town, the name of which I've forgotten. As we only had fourteen people in the company, we made it a point to take our meals together. On this occasion when I came into the dining-room I noticed the members of the company seated at different tables. As there seemed to be plenty of room I determined to find out the reason. I asked several of my fellow-players but they did not know. Finally, I went to the head waiter and asked him if we could not sit together."

"Am yo' de manager, sah?" he asked.

"Yes, I'm the manager," I answered, just to note the effect, "and I want to know why we can't sit at one table."

"Well, sah," he said, "I hopes yo' won't be mad, sah, but we did dis fo' to keep yo' all outen de police station. Yo' see, da las' troupe of trouperas dat we had yere, we put them all togadder at de troupe table, an' dey all got to fightin' an' de police locked dem all up. Den de boss, he had to pay all der fines, an' den when dey paid der fines dey couldn't pay der board. So de boss figgered he couldn't take no mo' chances; an' so you'll hab to sit at seprate seats."

"And what's more," said Raymond, "we did."

ABANDON "BELLE OF NEW YORK"

George W. Lederer has abandoned his plan to revive "The Belle of New York" this Spring. His decision is said to have been reached by his failure to find a young woman suitable to play the title role. At first, Mr. Lederer hoped to induce Edna May to resume her original part. When this plan failed it is said he sought the services in turn of Anita Stewart, Mary Pickford and Ina Claire.

"THE BOOMERANG" IN LONDON

LONDON (Special).—Alfred Butt will produce about the middle of May at a West End theater Winchell Smith and Victor Mapes's comedy, "The Boomerang." Fay Compton, Kenneth Douglas, Stanley Logan, and Nina Boucicault will appear in the principal parts.

THE FIRST NIGHTER

"BEAU BRUMMEL"

Play in Four Acts by Clyde Fitch. Revived by Arnold Daly at the Cort Theater, April 24.

Prince of Wales E. J. Ratcliffe
Lord Manly Stanley Dark
Beau Brummel Arnold Daly
Richard Brinsley Sheridan Herbert Percy
Reginald Courtney William Raymond
Oliver Vincent Rowland Buckstone
Mr. Abrahams Roland Huston
Baillifs George Leach
Mortimer Ray Brown
Edgar Norton Edgar Norton
Bendon T. Vall
Simpson E. V. Coleman
Duchess of Leanington Vivienne Whitaker
Lady Farthingale Gladys Morris
Mrs. St. Aubyn Katharine Kaelred
Mariana Vincent Roma June
Kathleen Eva Dennison
Landlady Renee De Monvil

"In the Spring a young actor's fancy lightly turns to thoughts of revivals," said Arnold Daly in the course of a gracious curtain speech at the Cort Theater last Monday night. We agree with Mr. Daly and heartily commend him for the courage of his convictions. It is one thing to take a play so indelibly associated with the greatest character actor of our times and attempt to breathe a new individuality into it. It is quite another to turn one's back upon the permanently lucrative field of the films in these perilous times for the sole sake of appeasing one's artistic conscience.

It is twenty-six years since Richard Mansfield presented "Beau Brummel" at the Madison Square Theater. It was one of his most famous character creations. And while Mr. Daly does not endow the brilliant fop with the polish, the artistic dignity, the imposing attractiveness of Mr. Mansfield, he nevertheless presents him as a vivid and fascinating personality. In the last act in which the Beau is reduced to lowly circumstances, Mr. Daly rose to fine heights, and by superb restraint and effective by-play gave us a notable performance.

"Beau Brummel" could never stand the test of perfection from the standpoint of dramatic construction. If produced under less favorable conditions, it is, indeed, questionable whether the play would have gained any marked attention from the theatrically discriminating. It needs a player of distinct personality to make it vital. It needs, in fact, a Mansfield or a Daly.

Mr. Daly was always in the picture, whether addressing the Prince with impertinent assurance, dismissing his insistent creditors with ironic arrogance, or subjecting the haughty Mrs. St. Aubyn to fine scorn. His impersonation might have been, however, a little further removed from its semblance to Marchbanks in "Candida." The suggestion occurred to us frequently that his Beau was only Mr. Shaw's romantic poet in a little more fashionable attire, with a greater resourcefulness in making witty retorts. Nevertheless, he delivered the witticisms with undoubted effectiveness, and in its sublime egotism and characteristic impudence, his impersonation was genuinely artistic.

It will be recalled that the play opens at the period in the Beau's career when he has squandered his inheritance in acquiring the reputation as the best-dressed man in London. Overwhelmed with debts he sees that the continuance of his fashionable mode of living is solely dependent upon the prolongation of the high favor in which he stands with the obtuse Prince of Wales. Harassed by persistent creditors on every hand, he finally, at the suggestion of his valet, Mortimer, sets out to win the hand of Mariana Vincent, the daughter of the wealthiest merchant. In order to be off with his old love, Mrs. St. Aubyn, he introduces her to the Prince, who immediately becomes infatuated with her. Simultaneously, he presents Mariana and her father at court. Suspicious of his maneuvers, Mrs. St. Aubyn threatens to bring about his ruin unless he renounces Mariana. But he has fallen in love with the young girl and she accepts him partly to gratify her father's ambition for social advancement and partly because she believes her lover faithful.

We see in an excellently contrived situation of how the boorish Vincent exposes the Prince in a compromising position, and that, when the Beau, his chivalry aroused, attempts to cool his wife's wrath, he is summarily dismissed for his pains. And in the end we see the Beau deserted and forsaken by all but the faithful Mortimer, eking out his days in a miserable garret in Calais, living over the scenes of his social triumphs in London.

Proud, indomitable to the end, he is not without his ever-present sense of humor, and he lightly tells his nephew of the fashionable life he leads, "just like the other young bucks—between London and Paris."

Mr. Daly was given excellent support in the majority of cases. Edgar Norton was capital as Mortimer. Herbert Percy gave distinction to the alert Sheridan. Rowland Buckstone was sufficiently grotesque as the bouncer, Vincent. William Raymond was a handsome Reginald. Katharine Kaelred made the part of Mrs. St. Aubyn her own. Stanley Dark was an admirable Lord Manly. Roma June added a certain grace to the role of Mariana, though her performance was entirely wanting in piquancy and charm.

"A WOMAN OF NO IMPORTANCE"

A Drama in Four Acts by Oscar Wilde. Presented by the Henry B. Harris Estate, in conjunction with Margaret Anglin. Fulton Theater, April 24. The cast:

Lord Illingworth Holbrook Blinn
Lady Hunstanton Max Monteleone
Lord Alfred Rufford Lionel Page
Mr. Kilvill, M. P. Ivan T. Simpson
The Ven. Archdeacon Daubner, D. D. Richard Temple
Gerald Arbuthnot George Le Guere
Francis Ralph Kemmet
Lady Hunstanton Fanny Addison Pitt
Lady Caroline Pontefract Marguerite St. John
Lady Stutfield Alice Lindahl
Mrs. Altonby Annie Hughes
Miss Hester Worsley Ottola Nesmith
Alice Carolyn Darline
Mrs. Arbuthnot Miss Anglin

The Spring avalanche of revivals can hold nothing more important to the theater than Margaret Anglin's presentation of "Oscar Wilde's 'A Woman of No Importance.'"

This story—of a woman who, betrayed and deserted twenty years before, fights to shield her illegitimate son from the influence of his father—effectively withstands the passing of the years. Its flashing wit still bites, its epigrams still strike home. It is still a keen edged satire upon society.

Miss Anglin has presented her revival with dignity. Holbrook Blinn, fresh from a season in the pictures, is the Lord Illingworth. Mr. Blinn plays with poise and an admirable sense of dramatic values. His conception of Illingworth is a hard, relentless man, absolutely devoid of feeling.

Wilde, we fancy, conceived him less as merciless and unfeeling and rather as putting thoughts of his son's future first. Blinn's Illingworth, devoid of sympathy for the woman who once loved him, isn't the Illingworth of Wilde.

Miss Anglin herself plays with sincerity and feeling. Her Mrs. Arbuthnot has actual substance. A well drawn performance is contributed by Annie Hughes, recently the bolsheroos but crafty Dame Quickly of "The Merry Wives of Windsor." Miss Hughes plays the cynical woman of the world, Mrs. Altonby, with humor and point.

George Le Guere is the son and Ottola Nesmith is the little American in love with him. Fanny Addison Pitt, Marguerite St. John, and Richard Temple furnish adequate performances.

A point of interest about Miss Anglin's revival lies in the fact that "A Woman of No Importance" was first produced by Sir Herbert Tree, now playing four blocks away. Sir Herbert, then, plain Beerbohm Tree, produced the Wilde drama in 1893 at the Haymarket Theater in London. Mrs. Bernard Beere was the Mrs. Arbuthnot, while Ernest Lawford was then the Lord Rufford.

The revival is given an adequate staging. All in all, it is an interesting revival with moments of genuinely able playing. The audience was strenuously enthusiastic, but Miss Anglin declined, in pantomime, to make a speech.

"THE TEMPEST"

Comedy Fantasy by William Shakespeare. Presented by the Drama Society and Produced by Louisa Calvert and John Corbin. Century Theater: April 24.

Alonso Edwin Mordant
Sebastian Arthur Grenville
Prospero Louis Calvert
Antonio Frank Westerton
Ferdinand Henry Stanford
Gonzalo Frederick Esmelton
Adrian Boyd Clarke
Francisco Wallace Brooks
Caliban Walter Hampden
Trinculo Cecil Yapp
Stephano George Hassell
Boatswain Reginald Barlow
Mariners: W. C. Yanike, R. H. Lee, C. Brooks, E. Bernard
Miranda Jane Grey
Ariel Fania Marloff
Iris Isabel Merson
Ceres Elizabeth Merson
Juno Agnes Robinson

The Drama Society is making a valuable contribution to the tercentenary events in honor of Shakespeare, and Messrs. Calvert and Corbin are covering themselves with glory as the directors under whose hands "The Tempest" unfolds its riches of the imagination at the Century Theater. The production as well as the performance denotes a fine appreciation of the stage as it was in Shakespeare's day, and the attempt to reconstruct for the modern playgoer the conditions under which the play was originally performed is admirably realized. While in a few details it has been impracticable to follow the Elizabethan stage, it is in setting and general effects, as the designers set forth in their programme, a most accurate and complete representation of the English classic stage and exhibits most of appliances with which it was equipped.

But in any standard work it is, after all, the spirit that must decide the fate of a performance, and while we may be either attracted or rebuffed by the efforts to imitate a method foreign to our conventions, the manner in which the play is interpreted, and the inspiration that sets the puppet world in motion are the final factors that count.

And it is this happy combination of giving the play the mechanical environments of the author's period, with the intelligent work bestowed upon its interpretation by the actors, that makes the "Tempest" at the Century an event of more than passing

interest. The distinct touch of novelty in the reproduction of the Elizabethan stage supplements a wholly admirable performance. There were no deadly waits between scenes as Shakespeare presented his plays, because there was no time consumed in shifting heavy sets of scenery. As a rule we have had heavy sets of scenery galore and a minor part of Shakespeare, or at least the scenic elaboration has been at the expense of the inner values of the drama. In this case "the play itself is presented with a complete text played in rapid continuity"—for the first time, we are told, in almost three hundred years. This is presumably a general statement, since we believe Reinhardt has substantial claim to priority. Anyway, it is Shakespeare in a Shakespearean spirit, mobile, picturesque, grotesque, artistic and charming.

Good judgment dictated the casting of Walter Hampden in the role of Caliban, one of the most unique, not to say baroque, creations of Shakespeare's genius. Mr. Hampden conveys the spirit of the role as well as endows it with a sonorous organ and a masque of fantastic attributes, that make the part stand out in well defined outlines. There is an indescribable charm of manner and personality in the Ariel of Fania Marloff, who makes the role the embodiment of airy grace and frolicsome impertinence, added to which the advantage of a splendid speaking voice—altogether an impersonation of enchanting lightness and frivolous playfulness. In the drunken butler, Stephano of George Hassell, the performance gains the interest of an impersonation of characteristic humor and unconventional methods, a style of comedy that is identified with himself and is always hearty and individual, and in Mr. Stanford and Miss Grey, the two lovers, Ferdinand and Miranda, are represented with true poetic charm and refinement. Mr. Louis Calvert's Prospero is the dominant figure of the action, and while we may find fault with certain discords in his delivery, a certain lack of rhythm in his diction, the auditor unmistakably recognizes in his work that of a trained and experienced player for whom the stage has no secrets. Edwin Mordant gives an excellent performance of the part of the King; and an interpretation of superior interest is given by Frederick Esmelton in the part of Gonzalo, while Cecil Yapp's Trinculo, the jester, is made to contribute largely to the humor in the scene with Caliban and Stephano. Arthur Grenville and Frank Westerton are admirable as Sebastian and Antonio, respectively.

Interesting features of the performance are supplied by the nymphs, spirits and shapes, and the ballet, as well as the music, specially composed for the production by Elliott Schenck.

THE YORKVILLE OPENS

The Yorkville, in East Eighty-sixth Street, in which motion pictures and vaudeville have recently been given, was opened by S. Rachmann last Sunday night as the Yorkville Deutsches Theater. The programme consisted of three plays, interspersed with monologues and songs. Arnold Korff, the Viennese star, who was seen earlier in the season at the Irving Place, acted the principal role in each of the plays. In his support were August Neihardt, Rudi Rahe, Mizzi Gliz, and Lottie Engel.

ONE-ACT PLAYS GIVEN

The Neighborhood Players presented a programme of one-act plays at their theater in Grand Street last Sunday night. Most prominent in the list was "A Night at an Inn," by Lord Dunsany. The other plays were "A Marriage Proposal," by Anton Tchekoff; "With the Current," by Sholom Asch, and "The Price of Coal," by Harold Brighouse. The casts included Max M. Kaplan, Frances Goodman, Hannah Trynz, Bella Nodell, and others.

WILKES, SPOKANE

SPOKANE, WASH. (Special).—The Ernest Wilkes Stock Players presented "The Call of the North," week April 9, at the American. Scenically, the production set a new mark in local stock and histrionically it uncovered new talents among the members of the company. Miss Martha Outman played Virginia, the daughter of the factor, with girlish charm. Ernest Wilkes was in the cast in the role of Achille Piccard. A feature was the promising work of G. Hubert Godfrey, who has played many extra parts with the company, but had his first real opportunity in "The Call of the North," in which he plays Rodman Rand, a sort of pocket edition villain. A subtle characterization was given by J. Anthony Smythe in the romantic role of Ned Trent.

C. A. Stillwell, manager of the Unique Theater has purchased the Class A Theater from Lee S. Forbes. The name is retained. Mr. Stillwell took over the lease and paid cash. He has not determined fully on policy and plans to make a trip to the Coast the first of next week to complete arrangements for picture service.

ROBERT S. PHILLIPS.

ROCHESTER STOCK

ROCHESTER, N. Y. (Special).—One of several new plays that will be tried out during the stock season at the Lyceum Theater, Rochester, this Summer is by Edward Peple, depicting life among the Pennsylvania Quakers. The piece is entitled "Friend Martha," and it was intended originally for Billie Burke. In the stock production, which will be staged by Edgar Macgregor, Oza Waldrop will act the title role.

GOSSIP

Doyle and Dixon, who were recently seen in "Stop! Look! Listen!" have been engaged for the Ziegfeld Midnight Frolic.

George Le Guere is playing the part of Gerold in Margaret Anglin's revival of Wilde's "A Woman of No Importance."

Mr. and Mrs. William Faversham (Julie Opp) have rented a cottage at West Neck, Huntington, L. I., for the Summer.

Beverly Sitgreaves, whose La Sabatini was one of the delightful performances in "The Great Lover," retired from that company on Monday, April 24.

Louis Leon Hall has replaced Corliss Giles as Lord Henry Fitzwalter in "A King of Nowhere." Mr. Giles goes to Buffalo to join Miss Bonstelle's stock company there.

Clifton Webb, who was recently seen in "See America First," has been engaged for an important role in "The Girl From Brazil."

Louise Muldener is earning high praise for her impersonation of the German Spy, in the "White Feather" company, touring Canada.

Al Dolson, general press representative for Andreas Dippel, has been transferred from the "Lilac Domino" company to Dippel's new operetta, "The Princess Tra-La-La."

The anniversary of Shakespeare's birth and death and the founding of the New York Shakespeare Society will be commemorated with the unveiling of a tablet by the society at the northeast corner of Madison Avenue and Forty-ninth Street, on Sunday, April 23, at noon.

Bertha Mann will play a dramatic playlet, "Vengeance," in New York next month for a special performance. It was adapted by Herman Bernstein from the Russian.

Ernita Lascelles, remembered by New Yorkers for her excellent work in "When the Young Vine Blooms," has joined the company presenting "The Weavers."

Jake Wells has assumed the management of the Orpheum Theater in Jacksonville, Fla., succeeding Charles A. Leach, Jr. Keith's vaudeville will continue at the house under a slightly changed policy.

George Tilton has succeeded Robert Adams in "A King of Nowhere."

Frank Bertrand, who recently closed his engagement in "The Weavers" in Chicago, will be seen in a leading role with E. H. Sothern in "If I Were King." Mr. Bertrand was associated with Sothern and Marlowe for two seasons in leading character roles.

Owing to the sudden illness of Madame Auguste Burmeister, the role of Mrs. Muller, in "The Bubble," was played last Saturday afternoon and evening by Madame Mathilde Cottrelly. Madame Cottrelly originally acted the part during the engagement of the play at the Booth Theater last season.

Florence Short, who played Passion in "Experience," has joined the company of "Through the Ages."

Ray D. Clifton, director of the Shubert Theater Stock company in Milwaukee, has severed his connection with that company and is now general director for the Gregory Mahler M. P. Company, in Milwaukee. He and Mahler have just completed a little studio and will be ready to place their pictures on the market in the course of a few weeks.

Little Maxine Hodges, who recently closed a two years' engagement in "On Trial," opened in the play for a few weeks' run on Easter Sunday at the Shubert Theater, Minneapolis.

Lillian Mortimer will star next season on the International Circuit in "Jude of the Mountains."

J. SOLIS COHEN, JR.

ARVINE'S NEW LEADING LADY

PHILADELPHIA (Special).—At the American week April 24 George Arvine presented a new leading lady to head his stock company—Miss Adra Ansley. Miss Ansley is not a stranger to Philadelphians, having played at this city's theaters a few years ago under the Blaney regime. She has been appearing in stock in Johnstown and Lancaster, Pa., and her last engagement was in Milwaukee. Miss Ruth Robinson, the erstwhile leading lady, has left for Springfield. This week's bill is "The Old Homestead."

J. SOLIS COHEN, JR.

NESTELL PLAYERS, KANSAS

HUTCHINSON, KANS. (Special).—Home Theaters, W. A. Loe, Mgr.: The Nestell Players in "On the Stroke of Ten," April 10-12: an exceptionally good rural comedy. "The Whirlpool," 13-14-15: good play, with lots of laughter. "Wife in Name Only," 17-18-19: "Thorns and Orange Blossoms," 20-21-22. This company is playing to large crowds at each performance. Mr. Nestell, as "Jim" in "On the Stroke of Ten," was splendid.

C. W. OSWALD.

R. H. DAVIS LEFT \$250,000

Richard Harding Davis, novelist, playwright, and war correspondent, left an estate valued at \$250,000, according to his will, which was recently filed for probate. In it he directs that the main portion be given to a trustee for the benefit of his widow, Elizabeth Genevieve McEvoy Davis, whose stage name was Bessie McCoy, and his daughter, Hope.

ACTORS' EQUITY ASS'N

Unionization Would End Contention Over Bad Contracts—Many New Members

Members of the A. E. A. are most earnestly urged to send their permanent addresses to the office of the Association.



At the last meeting of the Council, held in the Association rooms, Suite 608, Longacre Building, April 17, the following members were present: Presiding, Francis Wilson, Messrs. Edward Abeles, John Cope, Wm. Courtleigh, Edward Ellis, Frank Gillmore, Howard Kyle, Bruce McRae, and John Westley.

New members elected:

Nan Bernard	J. Harry Irvine
William Boag	Helen Keers
Blanch Boyer	Mary Lawton
Edmund Carrol	Geraldine Malone
Miriam Carson	Margaret Marriott
Wallace Clark	Alice Seymour Mitchell
Ray B. Collins	Margaret Nugent
John De Stefani	Norah O'Connor
Theodosia Eibhaugh	Alice E. Palmer
Alan E. Edwards	Irene Palmer
Phoebe Foster	Jean Patriguin
Briggs French	John J. Power
Chiltonham Faulkner	Herbert A. Pratt
Frances Gaunt	Walter Ringham
Harriet Gerston	Harry Rogers
Samuel T. Godfrey	Louise Sanford
Gloria Gray	Gordon Hope Standing
Elma Cornell Hall	Belle Theodore
Lynn H. Hammond	Master Robert Slattery
W. H. Harriman	Leigh Wyant
Josephine Sherwood Hull	

It seems fit that we should slightly paraphrase a paragraph that appeared in a special newspaper editorial that came under our eye the other day. The subject was "What is the matter with America?" Changing this to "What is the matter with our Profession?" the matter should read this way:

"Private ambitions absorb splendid abilities which should be devoted to the common interest. The greater minds among us are planning and contriving for their own ends. Generally speaking, service for the whole is considered a sacrifice instead of a privilege."

In "Bulletin B" which the A. E. A. is sending out with its annual notices, the first sentences are:

"It is true that it is not alone the abuses of managerial power that we have to contend with. It is the frequent injustice of our own members to managers and to the Actors' Equity Association itself."

Nothing is more certain than the fact that continuous contemplation of the A. E. A., with its benefits and corresponding obligations, tightens the bond of brotherhood. Neither the mere wishing one's name to a constitution and a set of by-laws is sufficient to attain the millennium. Nor would affiliation with the A. E. A. be the ultimate panacea for all our ills. Nobody claims that much. On the other hand, nobody can successfully deny that it would help the morale of our profession and awaken it to the incalculable value of *esprit de corps*.

Should the Association become unionized the contention over bad contracts would be ended. No member would be free to sign any except that adopted by the A. E. A. The multitudinous litigation that we now have regarding breaches of faith in engagements would cease. This fact makes very significant the attitude of our counsel, Mr. Turner, on the question of affiliation. The less legal action we have the less pecuniary advantage to him under the arrangement made with us for his professional service. Yet Mr. Turner thinks the proposal so wise and sound that he writes articles for *Equity* pointing out clearly why it should be approved. In the May number of our magazine he sets forth the protective advantages of organization over those of the law.

Since the idea of joining federated labor was made known, three months ago, the applicants for election to the A. E. A. membership have trebled in number. Overshadowing as the movement is, it should not be forgotten that our daily work of prosecuting claims and equitably adjusting disputes is not being neglected.

One case has come to us wherein the representative of a prosperous Chicago firm of managers gave two weeks' notice to terminate the season of a company. The end was Saturday night, and the management took out one-seventh of the last week's salary because there would be no performance on the next day—Sunday! Our attorneys expect little trouble and a good deal of entertainment in pushing this matter. The complainant has a written contract.

We were impressed by the visit of a well-known actor, some days since, who came to express his fear that because he had won a substantial verdict, and collected the judgment, against a prominent manager that he would be discriminated against by all managers ever after. Human frailty, and natural. If actors were completely unionized, the reason for this apprehension would no longer exist. The individual's grievance would not then be his to control entirely if it involved a breach of contract.

In debating upon the pros and cons of affiliation, several hypothetical questions have been raised. They have to do chiefly with what degree of sympathy we might be expected to show other groups of the A. F. L. when they should be on strike. Moral support, of course, is the answer, whenever possible.

READ THE MIRROR FOR FIRST THEATRICAL NEWS

Following is a list of news beats of theatrical importance recently scored by the MIRROR:

John D. Williams Leaves Charles Frohman Company.

Actors' Equity Association Contemplates Joining American Federation of Labor.

[The MIRROR announced this action two weeks before the Hotel Astor meeting of the Association at which a resolution was passed to vote upon the question in May.]

Oliver Morosco to Produce Caruso-Hubbard Operetta "Salma-gundi" in Fall.

Phyllis Neilson-Terry to Wed.

Frances Starr to appear in Romantic Comedy (Details of the Play).

Albert de Courville to Produce English Revue "Joyland" Here in Fall.

William Elliott to Produce George V. Hobart's New Play, "Dear Dorothy."

The Marriage of Rita Jolivet to Count Giuseppe Cippiko.

Irene Franklin to Present Herself in Fall in Comedy Called "The Melting of Molly."

Paul Dickey to Wed Inez Plummer.

Stage and Film Stars to Present "Julius Caesar" in Beechwood Canyon, Hollywood, Cal.

Raymond Hitchcock to Bring "Mr. Manhattan" to America.

F. Ziegfeld, Jr., Negotiating with Florence Smithson to Head the "Follies."

Eleanor Painter to Appear Hereafter in Grand Opera.

Announcement of Plans of Daniel Mayer, English Theatrical Manager.

The Split Between Robert Hilliard and Klaw and Erlanger over Production of "The Pride of Race."

Ina Claire Engaged by Selwyn and Company for Leading Role in "Please Help Emily."

Corey, Williams and Riter to Produce "Justice."

Grace George to Produce "The Earth."

American Musical Comedies to be Presented in London.

The MIRROR made the first announcements of the vaudeville engagements of Elsie Janis, Ruth St. Denis, Phyllis Neilson-Terry, Mrs. Thomas Whiffen, Marie Tempest, Adele Rowland, Irene Bordoni, Durant and Hawkesworth, and Florence Nash. The MIRROR was also the first to announce the re-uniting of the Dolly Sisters, the entrance of "Overtones" and "The River of Souls" in the two-day, the concert tour of Grace LaRue, and the forthcoming variety tours of Marjorie Rambeau, Mary Miles Minter and Josephine Victor.

The leaders of federated labor assure us, however, that no group, nor, indeed, the A. F. L. itself, could demand, or rightly expect, another group (e.g., the A. E. A.) to break its own contracts.

BY ORDER OF THE COUNCIL.

RUSSIAN DANCER WINS SUIT

Boston (Special).—Xenia Makletsova, the Russian dancer, has been awarded \$4,500 in the Superior Court in her \$10,000 suit against Sergei Diaghileff, director of the Russian Ballet company, for breach of contract to employ her. In the cross suit, which Diaghileff brought against her for alleged breach of the same contract, the jury returned a verdict for the defendant.

McRAE TO SUCCEED WARWICK

Bruce McRae has been engaged by Grace George to supplant Robert Warwick in the title-role of "Captain Brassbound's Conversion" during the Chicago engagement of the play.

MAUDE FULTON WRITES PLAY

Maude Fulton, formerly a dancing partner of William Rock, has written a three-act play called "The Brat," which Oliver Morosco has just produced in Los Angeles. Miss Fulton played the leading role.

IT'S "MY LADY'S NAME"

"My Lady's Name" has been selected as the title of the new comedy in which Marie Tempest is to appear under the direction of the Shuberts. The play is from the pen of Cyril Harcourt, author of "A Pair of Silk Stockings."

LAWRENCE TO PRODUCE

Walter N. Lawrence has resigned as general manager for James K. Hackett in order to make theatrical productions again on his own account. Mr. Lawrence was formerly lessee and manager of the Madison Square Theater.

BENEFIT FOR MARY ELITCH LONG

Denver, Col. (Special).—Elitch's Gardens, Denver's famous resort, which Mary Elitch Long built and presided over, is for rent. After twenty-five years devoted to making the Gardens morally wholesome, florally beautifully and theatrically artistic, Mrs. Long finds herself visited by misfortune. A mortgage on the resort was foreclosed by order of court on April 18.

That Mrs. Long shall not be utterly without shelter and means, friends and admirers are preparing a monster benefit to be given May 8 at the city Auditorium. Letters have been sent to all players who have appeared upon the Elitch Gardens stage. The list forms a theatrical who's who, since a majority of the country's leading players have taken part in the Garden's productions.

Francis Wayne, of the Denver Post, on behalf of the committee, extends an invitation to members of Elitch Gardens stock companies who, by any chance, have been overlooked or failed to receive their invitations. Every cent subscribed is to be used to purchase an annuity for Mrs. Long. Subscriptions may be sent to Godfrey Schirmer, president of the German American Trust Company, Denver.

TO PRESENT MAETERLINCK PLAY

The Washington Square Players will give a special performance of Maeterlinck's "Aglavaine and Selysette" at the Bandbox Theater, Sunday evening, May 7. Ralph Roeder has translated the play and will play the role of Meleander. Others in the cast will be Helen Westley, Margaret Mower, Josephine A. Meyer and Florence Enright.

WALDRON TO PLAY IN LONDON

Charles Waldron has sailed for England to play his original role in the London production of "Daddy Long-Legs." The comedy will be presented at the Queen's Theater, under the direction of Gilbert Miller.



BIANCA AND CONSTANCE ROBINSON.

Playing the Orphan Children in "Daddy Long-Legs" on Tour. They Are Respectfully Eleven and Ten Years Old. Bianca Appears in the Play as Freddie, the Boy. The Robinson Children Have Been on the Stage Since They Were Three Years Old, and Have Been Associated with Many Prominent Players.

NEW BELASCO PLAY

"Bin T Ang," Drama of Chinese Life, to be Produced Next Season

David Belasco has accepted for production next season a drama of Chinese life, by Mrs. Amy Abbott, entitled "Bin T Ang." His last production of a play dealing with the Mongolian Orient was "The Darling of the Gods," in which Blanche Bates and George Arliss appeared.

Though "Bin T Ang" is her first play, Mrs. Abbott is well known as the author of several books and stories, most of which are devoted to phases of Japanese and Chinese life.

KUGEL TO PRODUCE PLAY

To Present Dramatization of Novel "Old Lady No. 31" With Emma Dunn in Chief Role

Lee Kugel has obtained the dramatic rights to "Old Lady No. 31," a novel by Louise Forsslund, and has arranged with Rachel Crothers to dramatize it. A preliminary performance will be given out of town in July and the New York premiere will take place in September.

Emma Dunn, who was last seen in New York in "Sinners," has been engaged for the principal role.

POSTPONES PRODUCTION

David Belasco has postponed the production of Willard Mack's play, "Alias Santa Claus," until the Fall. The play was to have been presented at Atlantic City this Spring with a cast that included Edward J. Porter, Tammany Young, David Landau, Annie Mack Berlein, and Camilla Crone.

GABY AND HARRY SAIL

Gaby Deslys sails to-day for England, accompanied by her dancing partner, Harry Pilcer. They will appear for the present in one of the London revues, returning later to "that dear Paris." It is doubtful if Mile. Deslys will ever be seen again on the American stage.

DITTRICHSTEIN ORDERED TO REST

Leo Dittrichstein has been ordered by his physician, Dr. Henry T. Wandliss, of 9 East Thirty-ninth Street, to take a week's rest, owing to the fact that he is suffering from trititis. The Longacre Theater, where Mr. Dittrichstein is appearing in "The Great Lover," will be closed during the actor's absence.

GOSSIP

Little Millie Evans, formerly understudy to Marguerite Clark, played the role of the Fairy Queen in "Peter Rabbit in Dreamland" at the Century Theater last week.

John H. Goldworthy has been engaged for an important role in "The Girl from Brazil."

Jane Wheatley has succeeded Teresa Maxwell Conover with William Hodge in "Flaming Sister." Miss Wheatley learned her part—that of the sister—in four days.

Theodore Bendix, who composed "The Beau Brummel Gavotte" when he was musical director for the late Richard Mansfield, has been engaged as leader of the orchestra at the Cort Theater during the engagement of Arnold Daly in "Beau Brummel."

Louise Randolph played the title-role in "The Eternal Magdalene" at both performances at the Cohan Grand Opera, Chicago, Saturday, April 22, in the absence of Julia Arthur, who left for Boston to take part in a Shakespearean celebration.

NOTICE OF REMOVAL

WALES WINTER *Dramatic Agent*

On and after May 1st, will be located in new offices

LONGACRE BUILDING, 1476 BROADWAY

Suite 324, 5, 6, 7

Opposite Hotel Knickerbocker

Phone, Bryant 1833

THE SOCIETY OF THE ALUMNI

LAURA SEDGWICK COLLINS, President

BRIGHAM ROYCE

INVITES OFFERS

16 Gramercy Park

GEORGE ALISON

DADDY LONG-LEGS

Direction HENRY MILLER

Week of May 1st, Montauk Theatre, Brooklyn.

Margaret Willard

"DIANA DINWIDDIE" in "ALL FOR A GIRL"
In the Picturization of Rupert Hughes' Play

ADA MEADE

In "KATINKA"

44th Street Theatre

FREDERICK H. SPEARE

With "POTASH AND PERLMUTTER IN SOCIETY"

Management A. H. WOODS

At Liberty after April 29

ALICE DOVEY

In "VERY GOOD, EDDIE"

MADELINE DELMAR

As "BARNABETTA" in "ERSTWHILE SUSAN"

Gaiety Theatre

New York City

TO ALL SINGING MEMBERS OF THE THEATRICAL PROFESSION

WE HAVE SOME Great New Unpublished Songs

which will fit most any act or occasion, professional copies of which we will be pleased to MAIL FREE ON REQUEST, and will demonstrate any which may be found available for Professional Use.

KNICKERBOCKER STUDIOS,
Gaiety Theatre Bldg., 1547 Broadway, N. Y. City

LADIES, DON'T WORRY!

We Can Clean Your Gown in Five Hours
If You Need It

SCHWARTZ & FORGET

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York.

Phone, 4136 Bryant

12 BRANCH STORES IN NEW YORK CITY

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home
Amusement, Negro Plays, Paper, Scenery, Joke Books, Catalogues
FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world
WILLIAM BAL COMPANY, 145 W 45th St., N. Y. City

ST. LOUIS

St. Louis (Special).—The bon mot attributed to Al. Jolson that the three bad theatrical weeks in the year are Christmas week, Holy week and St. Louis week is receiving the double test with the current attractions. Notwithstanding the fact that this is Holy week and St. Louis week, however, some of the offerings are doing well. Taylor Holmes in "Bunker Bean" was received with real enthusiasm, and the verdict seems to have been that it is the best show of its kind of the year. Some other week than this it would have been a "clean up," doubtless. Mr. Holmes has created a real character that is destined to make a place for him in the realm of amusements that is unique. He has the advantage at the Shubert of finding the Olympic dark and nothing on at the Odeon. Eddie Foy and entire family headlines the Columbia vaudeville bill. Foy is a sure drawing card in St. Louis. Since the old Henderson days he has held his following. The remainder of the bill is above the average. "The Friars' Frolic" is booked for the Olympic on June 3, and nothing else in the meantime.

Week April 23-29: William Faversham in return engagement in "The Hawk."
Week April 22-31: Joe Howard and Evelyn Clark in Howard's own song review at the top, and a long list of varying merit, with the Orpheum Travel Weekly at the bottom.

HAGHEMAN.

HARTFORD—NEW HAVEN

Hartford (Special).—"The Melody Maid" was presented at Parson's Theater April 18-19, before capacity audiences by a company composed of local amateurs and for the benefit of the Travelers' Aid Society. Governor Holcomb and many other notables were present at the first performance. There were no less than thirty musical numbers, the entire performance was given without the slightest hitch or delay and all members deserve the warmest praise. Frederick W. Brydon staged and produced the attraction in a creditable manner. He also played the leading part. Miss Nettie Strong shared honors with him. Harriet Rundel, Grace Gilmore, and others did excellently. The scenery would have done credit to any production and the costuming effects were striking and in good taste.

New Haven (Special).—Maudie Adams opened at the Shubert April 1 for a brief engagement in "The Little Minister." Attendances very large. Professor Phelps and the Yale Pundits were present in a body. The star was enthusiastically received and promised that she would return to New Haven next year in other Barrie plays.

Week April 17: "The House Next Door" at the Hyperion. All members of the company did creditable work. Mr. Jackson and Mr. Primrose deserve special mention. Charles Carver and Irene Summerly did very well, as usual. The same may be said of Miss Cairns and Mr. Dilson. Other members of the company were up to the standard. Satisfactory audiences.

SEYMOUR WENTON SMITH.

THE SEASON IN THE SOUTH

Plays Worth While Were Liberally Patronized—Stocks Failed, But Managers Were to Blame, Points for New York Managers

THE MIRROR's correspondent in Atlanta, Ga., candid review of theatrical business for the past season, forecasting for the Fall, he gives suggestions. The article is based upon reliable data and is by our correspondent in a personal visit which

By WARD MOREHOUSE.

Mirror Correspondent in Atlanta, Ga.

The South takes off its hat to David W. Griffith for supplying its theaters with the noteworthy attraction of the 1915-16 season, congratulates the producers of the legitimate for their own particularly wholesome contributions, and is now earnestly hoping that the bookings for the season of 1916-17 are equally as forceful and just a little bit more numerous.

How was theatrical business in Dixie for the season just past? Theater managers in Georgia, Virginia, Alabama, Texas, Tennessee and other States readily come forward with answers that do not vary—the good plays with good casts drew good crowds; the unworthy attractions failed in city after city.

It was noticeable that the theatergoers of the cotton States have become suddenly wise along theatrical lines, and can no longer be deceived, humbugged, misled or imposed upon.

The season of 1915-16 in Dixie closed earlier than usual on account of the scarcity of attractions. There were plays a-plenty before Christmas, but after Jan. 1 the lack of pleasing attractions was keenly felt in many Southern towns. There were, however, several of the really big productions that didn't visit the South's cities until late in February.

The fact that there was a limited number of road attractions is one of the reasons that a genuinely clever production was so warmly, so gratefully greeted, the Southern managers declare.

The season was unusual in many respects. Stars—some of America's stage celebrities—swept through Dixie with comment-creating productions, but nothing in a legitimate way was sufficiently strong to prevent the great Griffith film, "The Birth of a Nation," from being pronounced the winning attraction of the year. People went to see this picture who had never before ventured into a theater. It registered an unprecedented success down at New Orleans; made players gasp in Atlanta; broke all records in Richmond, and compelled critics in Texas to grope for adjectives.

Dixie's theatergoers are not over-exacting. They merely ask for a square theatrical deal; and it became evident during the past season that it is useless for Broadway producers to send into the South offerings that are poorly played and carelessly and loosely presented.

In Atlanta, the South's amusement center, and in other Southern cities, press agents couldn't convince where the play was not convincing. From September through the end of the season the playgoers went only to the productions that were worth while. There were few instances indeed where creditable offerings failed to draw substantial crowds.

There were stars in abundance. Forbes-Robertson, John Drew, Guy Bates Post, Louis Mann, Mrs. Patrick Campbell, William Faversham, and Margaret Hillington added much to the brightness of the season. Forbes-Robertson was perhaps the

presents in the subjoined article a fair and season in the principal cities of the South, in which will interest managers and producers, free from bias. The information was obtained as made in the States and cities mentioned.

strongest drawing card outside of "The Birth of a Nation."

And there was that group of stars in "The New Henrietta" which was responsible for the S. R. O. sign being on display in front of a number of theaters. "On Trial" was a very popular legitimate attraction, while "Twin Beds" and "It Pays to Advertise" sped merrily through the Southern States, leaving flocks of laughing theatergoers behind. In Atlanta the Megreue farce was easily proclaimed the comedy triumph of the season.

Margaret Hillington in "The Lie" drew well, but her play was not so favorably received. The two problem plays of the year, "Outcast" and "The Eternal Magdalene," were praised in some cities and scored in others.

Minstrel men can offer anything in the South and make money so it cannot be said that the productions of Neil O'Brien and Al. G. Field failed to prosper. It was regretted by Southern managers and playgoers alike that "Under Cover," another Megreue success, didn't visit Dixie's houses.

Otto Wells, another manager of the Wells theatrical interests, speaks enthusiastically of the past season. "In all the cities where we have theaters we found that the people really attended the productions worthy of their patronage," said Mr. Wells.

"I am certain that the Southern managers have no cause to kick. When they offered a great show they had a great crowd."

The stock situation should be touched upon. It is to be regretted that these companies did not flourish. During the season organizations producing stock plays floundered in Birmingham, failed to win in Atlanta, and left Memphis and other cities in a great, big hurry. It was not the fault of the theatergoers; the managers are to blame. Actors of merit were absent from the casts of the plays that were presented and companies weren't able to draw for any length of time. Richmond is perhaps the South's best stock city. So many stock organizations have failed at Savannah that that city is now studiously avoided. Atlanta and Birmingham are large enough to support a strong stock company, and a manager with a cast of really capable players would make no mistake to bring his organization to Georgia's capital city.

The vaudeville business in nearly all the Southern cities was excellent, while the motion picture industry is holding its own.

Next year? What are the prospects for the season that will open in September? The South wants good road attractions and wants lots of them. Let the managers along Broadway send into Dixie next Fall the plays that are now New York hits and they can rest assured that the theatergoers of the Southern States will spend their money to see the productions that are worth while.



Van Horn & Son

Phila., Penna.

Established 1853

Theatrical Costumes

Stock Companies and Productions Our Specialty



MILLER

COSTUMIER

236 So. 11th St.

Philadelphia, Pa.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING

Theatrical Copying a Specialty

Best Work—Lowest Rate

J. E. Nash, 1385 Broadway (cor. 37th St.) N. Y.

MARY ASQUITH

PLAY BROKER

PERSONAL VEHICLES FOR STARS

1402 Broadway NEW YORK

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE

DRAMATIC PUBLISHING CO.

542 So. Dearborn Street, CHICAGO, ILL.

DIXIE HINES INTERNATIONAL

1400 Broadway - New York

General publicity of an intelligent and effective nature for players and productions

BOSTON

Public Frozen Out of the Tercentenary—Official Dead Heads Grab Tickets

Boston (Special).—The latest theatrical scandal from the City Hall is the distribution of the seats for last Sunday's official "public" celebration of the Shakespeare tercentenary. (The announcement of the decision came too late to cause the cancellation of the proceedings.) After the theater—the Boston Opera House—had been offered by the Shuberts, and Julia Arthur, William H. Crane, a Mr. Walsh, of New York (the orator of the day), and others had all offered their services, the Mayor's official family, the committee in charge, and politicians gobbled up most of the tickets—so the ten thousand applicants for seats had even less show than they might have had at the 2,800 places. The Democratic City Committee got 475 the City Council, ten each, the Mayor's friends 150, the city officials about 200, the Tercentenary Committee 50 each, and so on, the newspapers ending the list with 2 each. To add a touch of comedy to the tragic tale, about a hundred seats, including the Governor's box and the Mayor's, were lost. And the public, having heavily oversubscribed to the free show, must content itself with the out-of-door celebration at Franklin Park next Sunday.

Monday was the heaviest opening night of the season. There were no less than five new bills: Maude Adams in "The Little Minister" at the Hollis, Louis Mann in "The Bubble" at the Wilbur, "Princess Pat" at the Park Square, "The New Henrietta" at the Majestic, and the opening of the Shakespeare festival of two weeks by the Civic Players at the Castle Square. Besides, Forbes-Robertson on Monday began his three-night farewell at Harvard University; George Arliss and "Paganini" moved to the Colonial for another week, and Clara Barteaux's venture with a children's theater began at the Conkey with "Backetty-Packetty House." Truly a busy Monday for the reviewers. May Irwin at the Plymouth and "A World of Pleasure" at the Shubert both continue to good business. Eleanor Painter is no longer with "Princess Pat." Ruth Welch has taken her place. The Metropolitan Opera company has just achieved the unusual feat of carrying through a three-weeks' Boston engagement without a change of opera, or an important instance of substitutions in the casts—with one exception. Thursday night the announced "Butterfly" performance had to be abandoned and "Bohème" substituted, because Farrar developed a septic throat—as sworn to by her doctor in the public prints.

The proceeds of the Forbes-Robertson farewell at Harvard will go to the British Women's Hospital Fund. Sanders Theater was—as on several previous occasions—turned into a fair approximation of an Elizabethan playhouse even to the extent of Harvard students, appropriately costumed, representing an Elizabethan audience in the pit. Sir Johnston played "Hamlet" on this same stage twelve years ago.

A new play, "The Dawn," by George D. Parker, will have its first important production at the Colonial May 1. Robert Edeson, Kathlene MacDonnell, Helen Lowell, Sarah McVicker, Everett Butterfield, Edward See, Jane Eastace, and Forrest Robinson are in the company. Xenia Makletsova, the Russian dancer, whose legal troubles with Mr. Dischfield were mentioned last week, has been awarded \$4,500 in her suit for breach of contract.

George Arliss was the guest last week of the N. E. Anti-Vivisection Society and of the Animal Rescue League. The Tuesday matinee of the Players' League, at the Park Square, had for its program "The War Child," by Jane Seagrave; "The Parrot," by Henrietta M. Wyeth, and the balcony scene from "Romeo and Juliet," played by Frederick Roland and Mrs. L. Crandon. Henry Jewett staged the pieces for the League.

The Charlie Chaplin's "Carmen" pictures are going well at the Boston. Jane Wheatley—and not Johnny Howland—has replaced Mrs. Teresa Maxwell Conover in "Fixing Sister." It is true that William P. Carleton will join the Woodward Stock company in Kansas City. He ended his four years as John Craig's leading man at the Castle Square on April 30. The Monday evening performance of "The New Henrietta," at the Majestic, was a testimonial to Frank M. McGrath, for ten years the business-manager of the house. At least one member of the Tercentenary Committee—John Craig—returned his fifty tickets for last Sunday's meeting when he heard that the public had been frozen out in the distribution. FORREST IZARD.

NAVY GIRL IN "BUNKER BEAN"

KANSAS CITY, Mo. (Special).—Grace Peters, who plays the role of the Countess Casanova, the fake psychic-astrologist in "His Majesty Bunker Bean," which comes to the Shubert Theater for one week, commencing Easter Sunday night, April 23, at Washington. Miss Peters has had no end of interesting experiences and adventures. She has traveled all over the world with her father, has lived in the Philippines and is familiar with the curious corners of the Orient. In Japan, a few years ago, she was presented to the Mikado at the annual Cherry Blossom Festival, which is considered an unusual honor for a foreigner. The Shubert season will close with "His Majesty Bunker Bean." Lyman Howe's Travelogue will open a three-weeks' engagement shortly in the Shubert.

AT OTHER HOUSES

Strikes had not interfered with the success of the "Potash and Perlmutter" cloak and suit firm and the Jewish holidays did not keep the Bronx Opera House seats vacant last week during the presentation of this delightful comedy. Barney Bernard, whose Warfieldian characterization of Abe Potash is so delightfully perfect, continues with marked success, and is ably supported by Julius Tannen, Lee Kohlmar, Jennie Moscovitz as Rosie Potash, Helen Collier, Louise Dresser, Leo Donnelly, Walter Horton, James Spottswood, and Corinne Riely Barker. The minor roles were played with good judgment. Margaret Illington in "The Lie" follows.

MEYER'S MAKE-UP
Is good Make-Up
To prove it send 15c for a trial
size and catalog. Mention coupon wanted.
Everything in Make-Up.
CHARLES MEYER, 1-3 W. 13th St., N. Y.

NEW YORK THEATERS

WILLIAM A. BRADY'S 48th Street Thea. E. of B'way
Phone 178 Bryant. Evenings 8.15. Matinees Thursday and Saturday 2.15.
MESSRS. SHUBERT Present

Just A Woman

By EUGENE WALTER

Winter Garden B'way & 50th
Evs. 8. Mats. Tues., Thurs. & Sat., 2.

ROBINSON CRUSOE JR. with AL. JOLSON

LYRIC 42d. W. of Broadway.
Phone 5216 Bryant. Evs. 8.30. Matinees Wed. and Sat. 2.30.
The Musical Play

KATINKA

By HAUERBACH and FRIML, authors of "High Jinks" and "Piracy"

COMEDY 41st. E. of B'way. Evs. 8.15. Phone 5194 Bryant. Mats., Tues. & Sat. 2.15

THE FEAR MARKET

By Amelie Rives (Princess Pierre Troubetzkoy) With a Distinguished Cast.

39th ST. Near B'way. Phone 413 Bryant. Evs. 8.15. Mats. Wed. & Sat. 2.30.

LOU-TELLEGEN

In the hit of his life

"A KING OF NOWHERE"

Booth Theatre, 45th. W. of B'way. Phone 6100 Bryant. Evs. 8.30. Mats. Wed. & Sat. 2.30

IRENE FENWICK

In a New Comedy Drama

THE CO-RESPONDENT

With Harrison Hunter and Norman Trevor

Casino B'way & 39th St. Phone 3845
—Greely. Evenings at 8.15. Mats., Wed. and Sat. at 2.15.
Most Charming of All Viennese Operettas

The Blue Paradise

With CECIL LEAN

NIELSEN SINGS IN THE DARK

KANSAS CITY (Special).—Opportunity knocked at the door of Miss Alice Nielsen the night of April 14. Artist that she is, live, wide awake, she grasped her chance and held enthralled for a full hour 7,000 persons who sat in almost utter darkness of Convention Hall while song after song poured forth. The big "non" choral concert, given by the Kansas City Symphony Chorus, had only fairly got under way when the lights to the city lighting system threw the great auditorium into darkness. The Buch Cantata, "American Flag," was halted by the blackness and a low murmur swept through the hall, growing in a moment to a growl. And then came opportunity to Miss Nielsen. Out into the black space, where sat thousands of anxious and quivering persons, came the first notes of Miss Nielsen's opening song. Silence settled over the audience. It was nothing short of inspiration that carried the demure little singer to the heights she reached. J. R. McCLERTY.

HAVERHILL, MASS.

HAVERHILL, MASS. (Special).—Academy Players week April 10-15 in "The Only Son," by Winchell Smith, one of the best offerings of the season, playing to well filled houses. The several parts were handled in a most creditable manner. Mr. Gordon, Mr. Augustin, and Mr. Freeman were most pleasing in their respective roles. Miss Frances Woodbury, Gertrude Brainerd, "Marrying Money" April 24-29. Colonial: A half week, April 10-12, to an "all picture" bill with a Charlie Chaplin release. The Strand, with Mr. E. M. Foley as the new manager, is playing to packed houses. "The Iron Claw" serial is a feature. The Majestic continues to draw big houses with the best of motion pictures, also showing "The Iron Claw." The Orpheum: Motion pictures April 10-15, showing Constance Collier in "The Code of Marcia Gray" and Robert Warwick in "The Dollar Mark." C. T. ISSERTELL.

NOTHING IN THE RUMOR

Mr. Gene Lewis, leading man and manager of the Hippodrome Stock company in St. Louis, is in his tenth week in that city, contrary to the report that he had closed. Mr. Lewis writes to Miss Munnor: "Miss Olga Worth is featured along with myself, and we have been playing to a constantly increasing attendance here every week. We are playing the best of melodrama, including the late releases, and for the first time in five years the big house is paying."

ACKNOWLEDGMENT

Mr. Tunis F. Dean, manager of the Davis theatrical interests in Pittsburgh, is one of the active factors in the Shakespeare Tercentenary now being observed in Pittsburgh. The Mirror is indebted to Mr. Dean for a pretentious history of the affair printed in the Pittsburgh Bulletin.

NEW YORK THEATERS

EMPIRE B'way & 40th St. Evenings at 8.15. Matinees Wednesday and Saturday at 2.15.

CHARLES FROHMAN, Manager

Charles Frohman presents a new play of U. S. Army Life on the Mexican border

Rio Grande

By Augustus Thomas.

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.30.

CHARLES FROHMAN, Manager
Charles Frohman and David Belasco present

a new American play

THE HEART OF WETONA

By George Scarborough.

LIBERTY Theatre, W. 43d St. Evs. at 8.15; Mats., Wednesday and Saturday at 2.15.

KLAU & ERLANGER, Managers

Charles Frohman presents

JULIA SANDERSON DONALD BRIAN JOSEPH CAWTHORN

In the Musical SYBIL

GEO. COHAN'S Theatre, B'way and 43d St. Evs. at 8.15; Mats., Wed. and Sat. at 2.30.

KLAU & ERLANGER, Managers

Henry W. Savage offers

Mitzi in Pom-Pom

With TOM McNAUGHTON

REPUBLIC

W. 43d St. Evs. at 8.30. Mats., Wednesday and Saturday at 2.30.

A. H. WOODS pres.

COMMON CLAY

A new American play in 3 acts and an epilogue, by Cheever Chase, with

JANE COWL

And an All Star Cast.

Longacre

Theatre, W. 40th St. Phone Bryant 23. Evs., 8.30. Mats., Wed. & Sat., 2.30.

COHAN & HARRIS Present

Leo Ditrichstein

In his comedy triumph

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fannie Hatton.

FULTON

46th St., West of Broadway. Evenings at 8.15. Matinees, Wednesday & Saturday, 2.15.

The Henry B. Harris Estate in conjunction with

MARGARET ANGLIN

presents

HOLBROOK BLINN

In Oscar Wilde's

A Woman of No Importance

SAGINAW WELCOMES STOCK

SAGINAW, MICH. (By Wire).—Two capacity audiences welcomed the McWatters-Webb Players, with Mae Melvin, back to Saginaw for a Summer season of stock at the Franklin Theater in "Under Cover," April 23. Many telegrams of best wishes and beautiful flowers were received by Miss Melvin, Mr. McWatters, Mr. Webb, and other favorites.

CORRECTION

Mr. William Webb is stage director of the Pull Stock company in Springfield, Mass., and not manager, as erroneously reported. Mr. Webb recently closed a fifty-weeks' engagement in Montreal.

NEW YORK THEATERS

New Amsterdam Theatre, W. 43d St. Evs. 8.00. Matinees, Wednesday and Saturday, 2.00.

Shakespeare Tercentenary Festival

Tree in Henry VIII

With Edith Wynne Matthison, Lyn Harding, Charles Dalton, Willerte Kershaw and Co. of 183

THE MERCHANT OF VENICE now in preparation for production shortly.

GAIETY

Broadway and 46th Street. Evenings at 8.30. Matinees Wed. and Sat. 2.30.

KLAU & ERLANGER, Managers

Cory-Williams-Ritter, Inc., present

MRS. FISKE

In the new comedy

Erstwhile Susan

By Marion De Forrest

Founded on Helen R. Martin's Novel, "Barabette"

BELASCO West 44th St., Evs. 8.30. Mats., Tuesday, Thursday and Saturday 2.30.

DAVID BELASCO presents

The Boomerang

"Booms laughter market."—Evo. Mail.

By Winchell Smith and Victor Mapes

HUDSON

W. 44th St., near B'way. Evs. at 8.30. Mats., Wednesday & Saturday 2.30

OLIVER MOROSCO presents

The Cinderella Man

A new comedy

By Edward Childs Carpenter

CANDLER

42nd St., near B'way. Evs. 8.15; Mats., Wed. & Sat. 2.15

COREY, RITER & WILLIAMS

present John Galesworthy's dramatic masterpiece

JUSTICE

Broadway and 45th St., Evs. 8.10. Matinees Wednesday and Saturday at 2.10.

Cohan & Harris present

The Cohan Revue 1916

ALL STAR CAST

A musical extravaganza, packed together and threaded with words and music.

By GEO. M. COHAN

HIPPODROME

Management CHARLES DILLINGHAM

HIP-HIP-HOORAY

10 Musical Comedies in One.

SOUZA AND HIS BAND

100 Novelties, including

The Ice Ballet Sensation.

FLIRTING AT ST. MORITZ

Evs. 8.10 & Sat. \$1.50. Daily Mat. \$1

Mat. Best Seats \$1.50. Best Seats \$1

Staged by R. H. Burdette

Sunday Night—SOUZA AND HIS BAND

and "Hip" Novelties

PALACE

Broadway and 47th St. Mat. Daily at 2.35-50-75c. Every Night 25-50-75-1-1.50.

Two Big Concerts Sunday.

HELEN WARE NORA BAYES

FLORENCE NASH & CO.

ELSIE PILGER & DUDLEY DOUGLAS

The Marvelous Dog JASPAR

BEATRICE HERFORD, ELINORE & WILLIAMS

Ballet Divertissement THREE KEATONS

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The Ticker

Stock companies stay longer and do better in Kansas City, Mo., than any other class of amusements. True, not long ago the Auditorium Stock ceased to be, but almost immediately another company was organized out of the remnants. Inasmuch as the new company is doing well, the inference is that the closing of the first company was not because theater-goers did not want stock.

The Willis Wood Theater, which for some time past has housed moving pictures, will return to stock in the near future or when the Summer season opens. This is because the patrons of the house have expressed a preference for stock companies. Joseph Gilday, who controls the destinies of the Willis Wood, said:

"We have been considering establishing a stock company for some time. The number of would-be lessees of this theater for the purpose of making it a stock theater encourages us in the belief that we can bring a high class company here and in so doing give the people exactly what they want. I myself am going to New York in June to personally select the company and I intend to take my time about it, too. None but the best people will be included in the list and in every respect we can guarantee Kansas City the best stock company ever assembled here."

Mr. Gilday says that any detailed plans as to price schedules have not been made, but it probably will be a popular price theater.

The fortunes of the Willis Wood theater have been quite varied. When built more than a dozen years ago it was hailed as the "theater beautiful."

DAVIS CO. AND BRYANT PLAYERS

PITTSBURGH (Special).—Edward Everett Horton, the popular leading man of the Davis Stock company, at the Grand, left the company Saturday night, April 22. Mr. Horton goes direct to Albany. His splendid work while with the Davis organization made him a great favorite here (second to none), and his sudden departure is to be regretted. Robert Gleckler, who has played here before, is Mr. Horton's successor.

The Davis Stock company appeared in "45 Minutes from Broadway," week April 17 at the Grand. Edward Everett Horton was Kid Burns, playing same in a capital manner, and Alice Fleming was delightful in the role of Mary. Graham Velsey was well cast as the young millionaire; Teris Loring was a capable Flora, and Anne Warrington did justice to the role of Mrs. Purdy. The other principals were William J. Florence, Coates Gwynne, Mabel Caruthers and Earl Mitchell. This, by the way, was the first musical offering presented by the Davis players this season, and it was well received. "The Taming of the Shrew," 24-29, in celebration of the Shakespeare Tercentenary.

The Marguerite Bryant Players offered "Tess of the Storm Country," 17-22, at the Lyceum. Tess was done by Marguerite Bryant, and it was a role which just suited this versatile actress. Jack Morgan was adequate as Fred. Graves and J. J. Flynn was cast to advantage as Ben Letts. Charles Kramer, as Ezra Longman, supplied the comedy. Others in the cast were Hugh Harper, F. A. Gleason, Ed. McHugh, Stanley Price, Rose Millen, Lillian Desmond and Stella Ward. "Any Man's Sister" (road company) followed. The Marguerite Bryant players will move to the Lyceum again May 15, when they will open a Summer season of stock.

D. JAY PACKINER.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Academy of Music: "The Lady Buccaneers" April 17-19, with Will M. Cohan, Marie Gumley, Flossie McLoud, Louise Le Booth and a well balanced company; good attendance. "The Smart Set," 20, with Salem T. Whitney, J. Homer Tutt, Hattie Ackers and Blanche Thompson; excellent company, good singers, well staged, fair attendance. Maud Adams in "The Little Minister" (matinee and night), 22, was the best treat of the season. Large attendance. "Bringing Up Father," 24-25; "Potash and Perlmutter," 27-29; "The New Henrietta," May 3. Savoy, 17-22: Gordon's Highlanders. "Forty Leagues Under the Sea," DeFour Trio, Wood, Melville and Phillips, DeWitt and Arthur. "The Moral Fable," with Frank Mills and Ada Reeves, Chas. and Fannie Van Green, McHenry and Deane. "The Dublin Trio," Gadenix and Marshall, Mme. Maria and Gypsy Joe, to fair attendance.

Bijou, 17-22: Oscar Lorraine, Arthur Madden, Richard Milley and company, Dixie Horton and Eyla Yeno, Era Randall, Frear Baggett and Frear. Ethel Barrymore in the photo drama "The Kiss of Fate." Keith and Whittier, the Brightons, Leslie Thurston, Duffy and Montague, Belle Oliver, the Wertembergs Bros. and The Builder of Bridges to good attendance. All theaters here closed Good Friday.

W. F. GEE.

"HOLY CITY" HOLY WEEK, ST. PAUL

ST. PAUL, MINN. (Special).—Pictorially considered, "The Holy City," produced by the Ernest Fisher Players at the Shubert April 16-22, was perhaps the most elaborate presentation of a play ever offered here by a stock company. The many intricate electrical effects were managed without a hitch. The performance was an impressive one and an ideal selection for Holy Week. Florence Stone gave a fine interpretation of the role of Mary, a part with which she is thoroughly familiar, having played it many times. Duncan Penwarden was admirable as Barabbas, giving the role a reading that was at all times delightful, largely because of his excellent enunciation. Agatha Brown's Madonna-like face aided her greatly in her portrayal of Martha. Ernest Fisher was an effective Judas. Wallis Roberts read the lines of Peter well, and the same should be said of Campbell Stratton, as Calaphas. The various other roles were satisfactorily played by a large cast which included Earl Lee, Horace J. Linney, Robert Russell, Frederic Van Rensselaer, Molly Fisher, and Ensa A. Zellar. During one of the intermissions the orchestra played "The Rouser," but it is doubtful if this alluded to any of the characters in the play. "Your Neighbor's Wife," 22-29. "Too Many Cooks," 30-May 6.

JOSEPH J. PFISTER.

WILKES IN "THE FORTUNE HUNTER"

SEATTLE (Special).—At the Metropolitan, the Wilkes Stock company appeared in an excellent presentation of "The Fortune Hunter," April 9-15, in which some members of the cast gave fresh evidence of their versatility in new roles. Norman Hackett as Nathaniel Duncan interpreted the part with skill and fidelity. Richard Vivian acquitted himself well in the role of Harry Kellogg. Phoebe Hunt gave a clever interpretation as Betty Graham. In the cast were Olga Gray, Antoinette Crawford, Fanchon Everhardt, Loriman Percival, Stanley DeWolfe, Guy Hittner, Harry Leland and others, who contributed to the enjoyment. The attendance averaged good business. Same company in "Baby Mine," 9-15.

BENJAMIN F. MESSERVEY.

SUMMER PLANS IN CLEVELAND

CLEVELAND (Special).—Cleveland's stock "fans" soon will turn their attention from the Lyceum to the Colonial. At the former house, Vaughn Glaser has recently completed a run of several months. The Colonial's Summer stock company will open May 1. May Buckley, who has seen much experience before Cleveland audiences, will be the leading lady, and Thurston Hall, late of the Alcazar Theater of San Francisco and the Academy of Music in New York, will lead the men of the troupe. Aside from Wilson Day and Bernard McOwen, the remainder of the company has not yet been announced.

RALPH A. HAYES.

PORTLAND, ME., PLAYERS

PORTLAND, ME. (Special).—Keith's Easter Monday, the stock season of 1916 opened, "Under Cover," being the bill. Dudley Ayers is the leading man and Alma Teal is the leading woman. The personnel of the company includes Blanch Friden, Clara Mackin, Raymond Bramley, Henry Crosby, Houston Richards, Kathleen Conney, Ethel Mantell, William Everts, Warren P. Munsell, David Perkins, Wallace West, and Byron W. Nichols. Warren P. Munsell, director. Already the subscribers' list is large, and much enthusiasm is shown, everything points to an unusually successful season.

Jefferson Players at the Jefferson week 17-22: Miss Glendinning has made a decided hit, being one of the most popular leading women we have had. Flynn and company are giving Portland the choice of some splendid artists. This week, Charles Cherry opened as leading man, succeeding James Crane, who is now leading man at Poll's, Hartford. We are looking forward to big results from this splendid stock organization.

The New Portland is doing its usual capacity business to vaudeville and pictures.

The Casco has good business to the latest releases.

The New Empire is about to enlarge its seating capacity in order to care for its increased patronage. Triangle features and the best on the market are always offered here.

Miss Adelyn Bushnell was a guest of THE MIRROR correspondent last week. Miss Bushnell is on her way West to play a Summer stock engagement, heading her own company, The Adelyn Bushnell Stock company.

AGNES ARMSTRONG.

KEITH PLAYERS, UNION HILL, N. J.

"The Wages of Sin," from the pen of Frank Harvey, was the production put on last week by the Keith Players, Union Hill, N. J. The play was mildly interesting, and gave Miss Virginia Howell an opportunity of playing a comedy role that was not only excruciatingly funny, but every bit natural and realistic. Witnessing Juliana Bloogs (Miss Howell's role), rehearsing her part reminded the writer of his first attempt at amateur dramatics. Ann MacDonald's conception of Ruth Hope was another of her many triumphs upon the stage of this popular playhouse. Jack Roseleigh scored as George Brand and Joseph Lawrence likewise in the role of Stephen Marler. Jessie Pringle and Aubrey Bosworth amused in lighter roles. Others were Charles C. Wilson, Frederick Webber, J. Ellis Kirkman, Arthur Mack, Dorothy Hammock, and Mildred Florence. Holy Week had its usual depressing effect on the boxoffice. This week "The Volunteer Organist," with "The Song of Songs" and "St. Elmo," underlined in which Miss Florence Moore, whose picture appears in the Stock department of this issue, appears to advantage. E. A. GREWE, JR.

GREATER NEW YORK STOCK

KEITH'S BRONX.—"Arizona" was the H. F. Keith Bronx Stock company offering week April 17. Director Roland G. Edwards acknowledged the direction of the military atmosphere and deportment of this Arizona army post on the Mexican border given him by the officers of the United States Army and Navy, and the 2nd Field Artillery, National Guard. David Allen, the official trumpeter at the horse show, who is a member of the Bronx Artillery, sounded the military bugle calls during the performance. Joseph Hyland, as Henry Canby, Edwin Abbey, as Col. Bonham, Walter P. Richardson, as Lieut. Denton, Walter Marshall, as Capt. Hodgman, Albert Gebhardt, as Tony, Fred C. House, as Sergt. Keller, Luella Moray, as Estrella Bonham, Francis McGrath, as Bonita Canby, together with Alice Gilmore, Grace Housley, Russell Parker, Margaret Fleming, Dudley Clements, William Seele, David Hewitt and Arthur Prince contributed to a stirring performance.

The vicinity of the Bronx Theater took on the appearance of a military camp last week. The exterior and interior of the house were beautifully decorated with American flags and army and navy banners. In the lobby the recruiting staffs of the army and navy were kept busy interviewing young men answering the call to the colors. An exhibition of the Whitehead torpedo, the service tent and soldier's equipment, the latest type of guns, with men detailed to explain their workings and usage, were also on view. All performances were preceded by the playing of the Star Spangled Banner, and men in uniform were in daily attendance.

On Monday night 400 militiamen of the 2nd Field Artillery attended in uniform, bringing with them eight field guns which were left standing in the street as part of the exhibition. Between the acts, Major Peragan, representing General O'Ryan; Major Corbett, 2nd Field Artillery; Capt. F. W. Smith, 4th Infantry; Morris Schector, Asst. Deputy Attorney General; Hon. James L. Wells, State Treasurer, and Borough President Douglas Mathewson addressed the audience, explaining the needs of our country in time of warfare.

IDA C. MALCOMSON.

ELSMERE.—The attraction at the Elsmere last week was "The House Next Door." The successful old comedy was presented in a most capable manner, the acting, settings, etc., being decidedly well handled. The cast included Welba Lestina, Clay Clement, William Blake, James Burtis, Henrietta Goodwyn, Edith Spencer, Harry Hoy, David Chase, Carrol Daly, Harry Huguenot and several others, all going toward making the bill an enjoyable one. Current week "Innocent" to be followed by a new play by G. S. Sheldon, author of "The Harve." The new piece has never before been produced on any stage and therefore will give the Elsmere Players a chance at creating roles. The title of the new production is "Men."

ST. LOUIS'S GILT EDGE STOCKS

ST. LOUIS (Special).—The first appearance of Miss Chrystal Herne, third in rotation of the stars to play the Park and Shennadoah dramatic company, was seen at the Park last Monday evening, April 17, for four weeks. Miss Herne came before St. Louis as Kate Curtis in "Cousin Kate," in the revival of that Barrymore success. She made a fine impression and brought out to the Park many of her admirers in past productions who are not usually patrons of that theater. She was well supported by the reliable Mitchell Harris, who played opposite her, and by Stanley James (the Curate), Marie Prather (Amy), Loretta Wells (Mrs. Spencer), Henry Hull (Robby), and Jean Le Tray (Jane). At the Shennadoah this week Mabel Wilber Cory is bidding a final farewell to St. Louis. "The Mikado" closed its run Sunday night.

Current week at the Park, the Park Opera company will celebrate its one hundredth consecutive week with a big revival of "Robin Hood." Miss Anne Hussert makes her first appearance with that company as Maid Marion, a role that she sang with the DeKoven Opera company's all star revival a few years ago. A new basso, Overton Moyle, who succeeds Francis J. Boyle, opens in "Robin Hood," in the Eugene Cowles role, Will Scarlett.

HAGERMAN.

BROWNELL STOCK, NEWARK

NEWARK, N. J. (Special).—The Brownell Stock company presented "The Straight Road" at the Orpheum Theater, April 17-22. Miss Mabel Brownell gave an excellent portrayal of "Houston Street Moll," once made famous by the late Blanche Walsh. The role suited her splendid talents. Miss Margaret Dills came in for a share of the honors, as Miss Thompson. In fact, the entire cast was excellent, which includes Misses Enid Morel, Grace Lockwood, Rollett Bertham; Messrs. James R. Garey, Alford Lunt, Joseph Sweeney, Bobby Livingston, Grant Ervin and Hallet Bosworth. Current week Manager Clifford stock returns to the cast as "Kid Burns," in "Forty-Five Minutes from Broadway."

GEO. S. APPLEGATE.



MISS ZANA VAUGHAN.

A Texas Girl Who Has Captured Pacific Coast and B. C. Cities

Miss Zana Vaughan, leading lady with the Sherman & Usher Stock company, is a Southerner. She was born at Dallas, Tex. She is from a well-to-do family; her stage career was chosen in preference to any other. She made her first appearance on the stage, at Dallas, Tex., seven years ago in "The Idler," produced by a stock company. Her success has been attained in stock companies in California, the western

Pacific Coast cities in the United States and at Vancouver, B. C., Canada. She is a young lady with a charming personality, and very clever and versatile in her work. She has made a host of friends during the sixteen-week run of the Sherman & Usher Stock company at the Majestic Theater, Moose Jaw, Sask. She is now on tour with this company in "The White Feather" in Western Canada.

ALFRED W. LANE.



Baker Art Gallery.

MISS FLORENCE MOORE.

Philadelphia Lass Who Used to be a "Cash Girl" in a Department Store

The young woman whose picture is above, is favorably known in the profession, particularly in stock. She is now playing the part of Doris Strickland in "On Trial." Before she went on the stage she was a "cash girl" in a department store. How she went from that to the footlights is an interesting story as she tells it:

"The reason I took that job in the department store was because my family and I needed the money. I was 11 years old when I went to work—and believe me, I did work. I ran cash for awhile, and then, being a big girl, they put me behind the counter to sell print goods. Somehow or other I could not concentrate my thoughts on selling. The music department was very near me and I could hear the bang of the piano all the time. I used to live on that music. The other clerks thought it was funny. Finally I got to believing it myself. We had an awfully cranky floorwalker and I decided that I would try and make a hit with him. He happened to be standing near my counter one day when the piano struck up a ragtime air. Well, my feet would not behave, and I did some steps that might have electrified Broadway, but the floorwalker was shocked. Yes, they were all sorry for me—the floorwalker, the superintendent, the matron, the junior partner and the president of the concern. But they simply could not stand for that kind of conduct in the store. So, from that I decided to get a job singing. And I did. I sang in the choir of a church for several months. Then my brother, who had a traveling company of his own, gave me a job. And that was where I received my real experience on the stage. I played everything from 'Fanchon, the Cricketer' to Eva in 'Uncle Tom's Cabin.' I have played a grand duchess and a China man during the same performance."

Frank Howe, Jr.

PLAYS

SALES, OPINION, ADVICE
Two Twenty Fifth Avenue, New York

Edith Powesland

Motion Pictures or Dramatic Address care
DRAMATIC MIRRORMAX GREENBURG
Scenic Artist

Invites Offers. DRAMATIC MIRROR

EDWIN BRANDON
AT LIBERTY Characters, JuvenilesThis Season—Harrison Brockbank's
"DRUMMER OF THE 76th"
Address 142 Smith Street, Brooklyn, N. Y.GEORGE HENRY
TRADER
DIRECTOR, late with Miss Adams' Chanticleer, etc.,
Treasure Island, etc., now with D. Hall Caine in "Pete,"
12 West 98th St. New YorkANDREW BYRNE
Musical Director, Composer, Arranger
779 Quincy St., BrooklynJAMES L. CARHART
Maude Adams Co. Management Chas. FrohmanLOUISE MULDER
"The White Feather"—On tour—Wm. A. Brady, Mgr.

NEW CO., IN HARTFORD

HARTFORD (Special).—An entirely new stock company reopened at Poll's Theater April 24. The cast has been carefully chosen and only successful plays of recent date will be presented. "On Trial" was the first attraction. James Crane and Enid May Jackson head the company. Mr. Crane comes here from Portland, Me., and has had a wide experience in stock; he is a very capable actor and has won an enviable position. Miss Jackson is well known to metropolitan playgoers, as she has been leading lady at the Grand Opera House, Brooklyn, for some time past. The following are other members of the company: Daniel Jarrett, juvenile; James Moore, heavy man; J. Irving White, character man; Cecil Lugin, comedian; Claude Miller, stage director; J. Russell Webster, stage manager; Frank Base, general business. Miss Gilberta Faust, who was here several years ago, and Loretta Gibson will also be in the company. Jack Kline is scenic artist.

Edwin Reilly, the new manager at Poll's, was formerly at the Crescent, Brooklyn, and is well known in New York. Neal Harper, who has been manager for some time past, was presented with a beautiful token by employees of the theater in the shape of a gold watch, chain and knife to match. Mrs. Harper, who appeared here under her stage name, Mae Maxon, was given a valuable silver mesh bag.

Robert P. Gleckler, who opened Easter week in Pittsburgh with the Davis company in "The Taming of the Shrew," was generally liked here and his many friends will wish him the greatest of success in the future.

SCRANTON'S SHAKESPEARE DATE

SCRANTON, PA. (Special).—Academy: Michael Morton's "The Yellow Ticket" was given by the Poll Stock company, week April 17. Although it was Holy Week, the attendance was very gratifying to the management. Mae Desmond gave a remarkable portrayal of the role of Marya Veranka and won general commendation, both from the press and patrons of the house. Arthur Buchanan, as Baron Andrey, gave a strong performance of the part. Gus Forbes gained new distinction in his interpretation of the part of Julian Bolfe, and again demonstrated that he is an actor of unusual ability. Stewart E. Wilson gave a good account of himself as Count Rostov, while Kerwin Wilkinson, as Zoubatoff, was seen to excellent advantage. Ida Maye, as Margery Seaton, was very pleasing. Charles H. Stevens, as Petro Pavlov, and Morton L. Stevens, as John Seaton, did excellent work. The remainder of the cast gave very material aid. Much of the credit of the success is due to Augustin Glassmire, the director, for the faultless manner in which the play was staged. Week 24, "In Walked Jimmy."

The Poll Players will celebrate Shakespeare's Tercentenary, week April 30, by giving "The Merchant of Venice."

Miss Edith Winchester joined the Poll Players last week, 24, and made her first appearance in "In Walked Jimmy." Mary Ward Holton, a member of the Poll Players, has resigned.

FALL RIVER'S SUMMER STOCKS

FALL RIVER, MASS. (Special).—Savoy, the Summer season of stock will open Monday, May 1, with the great success "On Trial" as the attraction. The company which will be known as the John Meehan Players, will include John Meehan, leading man; Florence Carpenter, leading woman; Harry LaCour, Doan Borup, Henry Duggan, Tom Whyte, John Washburn, Sam Wolford, Bernard Steele, director; Miss Lillie Brownell, Esther Howard, Maude Blair, and Nicholas Yalenti, scenic artist. The company will be under the personal management of Mrs. Pauline Boyle.

Premier: The Knickerbocker Stock company will open their Summer season, April 22, under the personal direction of Manager D. R. Buffington, and will present a change of plays twice a week. The company so far engaged includes Charlotte M. Bolton, Maude Grafton, Dorothy Horr, C. O. Berry, J. S. McLaughlin, Harry Kennets and Chas. Kyle.

BERT LEIGH PLAYERS OPEN

JACKSONVILLE, FLA. (Special).—The Bert Leigh Players, who have filled several successful engagements here, opened at the Duval theater April 23 for an indefinite run. The first play was "Seven Days," with Vernon Wallace and Maude Hollingsworth playing opposite. Other favorites in the cast, Joseph Remington, Billy Scheller, C. Russell Sage, Shirley Mayberry, Bessie Brower, and Mr. Leigh.

E. O. UDEMANN.

HATHAWAYS IN PRIZE PLAY

HUACHTON, MASS. (Special).—The Hathaway Players, in "Believe Me, Zantippe," week April 17, scored a pronounced success, giving a fine production of the comedy. Julian Noa, as George MacFarland, did good work, proving himself to be a comedian of ability. Ruth Lechler, as Dolly Kamman, the sheriff's daughter, again proved her versatility with a fine portrayal of the deputy sheriff. John B. Whitman, as Simp Calloway, did well in a disagreeable role. Kathleen Barry, as Violet, and Marion Chester, as Martha, did good work in minor roles. Walter Bedell, William H. Dimock, Herbert DeGuere, Noland Leary and Frank Abbott did well in their respective roles. "The Miracle Man" week 24.

W. S. PRATT.

RUTH LECHLER

Hathaway Players LEADING WOMAN Brockton, Mass.
Week of April 24th—"Helena" in "The Miracle Man"

SYDNEY SHIELDS

ALBEE STOCK CO.

Keith's Theatre, Providence, R. I. Personal representative—CHAMBERLAIN BROWN

William H. Dimock Marion Chester

DIRECTOR

CHARACTERS

HATHAWAY PLAYERS BROCKTON, MASS.
AT LIBERTY AFTER MAY 20

Jack Roseleigh

LEADING MAN B. F. Keith's Players
Hudson Theatre
Union Hill, N. J.

34th Week

DWIGHT A. MEADE

LEADING MAN

Ernest Fisher Players St. Paul, Minn.

HAZEL MILLER

INGENUE

AT LIBERTY

Address care DRAMATIC MIRROR

ROBERT P. GLECKLER

HARRY DAVIS STOCK CO.

PITTSBURGH, PA.

JAMES P. BURTIS

JUVENILE

This Week:
"INNOCENT"OLLY LOGSDON
AgentELSMERE THEATRE
NEW YORK CITY

ROBERT HYMAN

LEADING MAN

PRINCESS THEATRE DES MOINES, IOWA

HAZELE BURGESS

Address Care Mrs. C. W. Greene,
Bay Shore Boulevard, Tampa Florida.JUVENILE LIGHT COMEDIAN
STEWART E. WILSONWeek April 24th-29th—"BILLIE BLAKE" in "IN WALKED JIMMY"
POLI SCRANTON PLAYERS

FRANCES McGRATH

LEADING WOMAN

Keith's Bronx Theatre

New York City

WELBA LESTINA

LEADING WOMAN

This Week—"INNOCENT"

ELSMERE THEATRE
NEW YORK CITY

MIZZI HAJOS

Starring "POM POM"

Represented by
LEA HERRICK

Management
HENRY W. SAVAGE

ANN MURDOCK

Direction CHARLES FROHMAN

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

Belasco Theatre

FRED NIBLO

In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan

Management COHAN & HARRIS

HARRIS THEATRE

MARJORIE RAMBEAU

Address care DRAMATIC MIRROR

PEGGY WOOD

Management COHAN & HARRIS

OTTO KRUGER

Management COHAN & HARRIS

FRANCE BENDTSEN

In "THE FEAR MARKET"

Personal Representative Chamberlain Brown

EVA FALLON

WITH "THE PRINCESS PAT"

Management John Cort

FRED GRAHAM

Supporting
DAVID WARFIELD

Direction
DAVID BELASCO

LENORA NOVASIO

In "THE PRINCESS PAT"

May Buckley

All communications, Low's Exchange, 1123 Broadway, New York City

MILDRED BEVERLY

Address care DRAMATIC MIRROR

HARRISON HUNTER

In "THE CO-RESPONDENT"

Management EDWARD E. LYONS

Booth Theatre

"MOLLY O" IN DETROIT

First Production of a Sparkling Operetta
Envolves a Promising Prima Donna

DETROIT (Special).—For the first time on any stage "Molly O," operetta, was given at the Garrick, Tuesday night, April 18. The dialogue and the lyrics are the product of Harry B. and Robert B. Smith. While the kernel of the fable is imbedded in the Shakespeare play, "Measure for Measure," the manner of expediting it is Smithsonian and modern. The comedy lines are not mere verbal buffoonery; they are occasionally brilliant as repartee; often they are deliciously satirical, and now and again they are so played and dressed as to make virtually new what is really old. For example, the uncouth old comic parvenu declares his hatred of society, because it is forever telling him he is eating with the wrong knife. The lyrics are quite out of the ordinary, and they are credited to music in no way unworthy of them. For this we are indebted to Carl Woese, who in turn, is under obligation to Cass Freeborn as director.

fact of curious interest is the veritable triumph of the heretofore unknown prima donna, Katherine Hancock Galloway, in the role of Molly O'Malley. It is her first essay on the stage, if a little church choir and concert work be excepted, yet she entered upon her difficult task with confidence, and acquitted herself like a veteran in the business of the scenes, and in her spoken lines no less than in her interpretation of that part of the score assigned to her as the leader of the cast. Especially notable are Miss Grace Field as a mischievous little breaker of susceptible hearts, called Josette; Donald Macdonald as a lonesome lad who dangles in her train, sings acceptably and dances acrobatically; John E. Young, plump of figure, smiling of feature, resilient on foot (meaning feet) and intelligent; Dan Quinlan as the happily named Kidder, who poses as the incarnation of amiable villainy; Tom Lewis, one of the funniest of contemporaneous comedians in the character of big, ignorant, but kindly and shrewd Dan O'Malley; Miss Rene Detling as the adventuress, but not closely, called Josette; Miss Josie Intropidi as the comedy elderly person, who nags her husband, and Thomas Conkey, this artist has the chief man part in the work—Count Walter von Walden.

At the Detroit Opera House, April 17-22, "Daddy Long-Legs" was warmly received, breaking to a certain extent the usual traditions of Holy Week.

Harry Lauder, who was obliged to cancel his engagement at the Garrick a few weeks ago on account of a severe cold, will return to the Lyceum Theater May 1 for a four-day engagement.

At the Temple, April 17-23, the stellar honors were rather evenly divided between Cecil Cunningham, Albert Weis and Jimmy Barry. Alice Hamilton, in a grandmother type of monologue, scored heavily on the vaudeville programme at Miles, April 18-22.

ELYP MASONI.

MILWAUKEE'S TERCENTENARY

MILWAUKEE (Special).—Milwaukee celebrated the three hundredth anniversary of Shakespeare by a stupendous festival given at the Auditorium. The production was in charge of J. C. McLennan, local librarian, and was produced at a cost of about \$5,000. Admission charges were made only large enough to cover expenses. Approximately 600 persons took part in the play, which consisted of many Shakespearean plays in song and tableau. Public schools were closed on the afternoon of the performance, and many of the students took part as well as numerous local clubs and societies. Hundreds of Elizabethan costumes were worn in the most strenuous pageant, the first of its kind ever held in the city. Local stock players were cast in the heavier parts as "Hamlet" and "Julius Caesar." Several hundred thousand persons witnessed the two performances. The undertaking was a grand success.

Mr. G. Brown, manager of the Davidson, gave his annual testimonial April 22 by the production leading Harry Lauder. Week April 23, "It Pays to Advertise" to good houses.

It's a gala week for vaudeville patrons with such an attraction as holds the boards at the Gayety, and the house is filled practically to capacity every afternoon and evening. "The Broadway Girls" is the play.

At the Majestic week April 23, Eddie Foy and his Seven Little Fords hold the headlines. Usual good business. The new stock burlesque company now playing at the Empress is drawing. The Little Theater recently produced "The State Forbids" before an invited audience of 300. The play met with success, and will be repeated in the near future.

The Merrill, showing Triangle features, is now holding a Saturday morning performance for children, producing at this time, such films as interest the youngsters.

Milwaukee society is looking forward to the coming of Pavlova and the Boston Grand Opera company at the Pabst May 1, 2. The price schedule runs unusually high.

Good standard of vaudeville to good houses at the Orpheum. "Ten Thousand Cursons" is the lurid title of a satirical playlet produced by the Wisconsin Players at the Playhouse, burlesque on melodramatic movies.

The Crystal is generally favored with good business, it being the only house in the city that will run all Summer without diverting to exclusive movies; but will continue its regular policy of vaudeville the entire year.

J. A. KISS.

TIPS FROM TEXAS

DALLAS, TEX. (Special).—A company is talked of to play Texas cities and to gradually offer a line of Texan dramas, with the view of forming an organization on the line of Dublin Players, Dallas, Fort Worth and Sherman have endorsed the proposition so far. Earl Derr Biggers has given the plan his indorsement and his letter is being played on all over the State.

The new Southwest Vaudeville Circuit has started out splendidly and a fifth will be added in the near future, which will be made up of three cities playing the show two days each. The shows are booked by Charles E. Hopkins, who is located in Chicago, and so far have proven splendid entertainment. The houses advertise Pantages' vaudeville very strongly as the new circuit has an affiliation with the Western circuit.

The Interstate Circuit is playing an all-girl show which is an annual custom on that time. May Stewart has just finished a thirty-one weeks' tour and after three days' rest in Holy Week, began a four weeks' tour in Texas and New Mexico prior to opening a Summer season in open air. The past season's bills have been "Loretta Borgie," "The Homestead," and special matinee of Shakespearean scenes. Her summer bills will be "Twelfth Night," "Romeo and Juliet," "As You Like It," and "Incomar."

PHILADELPHIA

Shakespeare Festival with Shakespearian Actors in May—Exhibit of Private Collection

PHILADELPHIA (Special).—With Easter over, the Shakespeare Tercentenary in full swing, nearly a complete change of bills at all local theaters bids fair to wind up the Philadelphia theatrical season in first-class shape. At the Shubert theaters this week (April 24) there is one change. "A Pair of Silk Stockings," by Cyril Harcourt, begins a local engagement at the Adelphi, and "Alone at Last" continues at the Lyric.

In the Nixon houses there are two notable changes. At the Broad Cyril Maude is now appearing in a return engagement in "Grumpy," while at the Forrest the Mask and Wig Club of the University of Pennsylvania will produce their annual musical extravaganza, "Whose Phoebe." Both male and female parts are taken by the masculine students and the dancing has been coached and arranged by Charles S. Morgan. "It Pays to Advertise" is completing a long and successful engagement at the Garrick. At the Walnut a real melodrama, "Lost in New York," is being played this week.

Thomas McKean, a local playwright and actor of much social prominence, is putting on a new play at the Little Theater. The Secretary, which a company of well-known amateurs recruited from the ranks of the Plays and Players' Club and the Stage Society.

The Philadelphia Committee for the Shakespeare Festival announced their programme last week and it is a very promising one, although it will not really begin until May 12. A Shakespeare festival will be held in the Academy of Music. The participants include Sir Herbert Beerbohm Tree, David Bispham, Mrs. Otis Skinner, Alfred Noyes, and a large male and female chorus. Beginning Saturday night, April 29, in the Academy of Fine Arts, a remarkable exhibit of Shakespeareana will be opened. The exhibit consists of mementos of Shakespeare loaned by prominent Philadelphians, and considering that Philadelphia was the home of the great Shakespearean scholar, the late Horace Howard Furness, and that a number of folios of the Bard's works are also owned by Philadelphians, the exhibit will be most interesting and educational.

Mildred Macomber and company are the headliners at Keith's this week.

J. SOLIS-COHEN, JR.

PITTSBURGH

PITTSBURGH (Special).—"Nobody Home" played a return engagement at the Alvin, April 17-22, with practically the same cast as seen here before, and had popular houses throughout the week. "Town Topics," April 24-29, followed by the Aborn Opera company, here for a month.

The Nixon also had a return bill in "It Pays to Advertise," which did a good business. This closed the Nixon for the season, the first of the playhouses to close.

Joe Weber and Lew Fields was the big headliner of a good bill of vaudeville at the Davis, April 17-22. Walter C. Kelly, Riggs and Ritchie, and Willie Solar were also on the bill.

The Charles Chaplin film, Burlesque on Carmen, played a week's engagement at the Olympic. Much was expected after such a brilliant heralding, but it was disappointing. "Cabrera" was brought to the Pitt again for one week, beginning April 17.

"The Girls from Loveland" was the attraction at the Victoria, April 17-22, and the Academy had the Motor Girls, with Al. Martin. The Bostonians, with Frank Finney, was a good drawing card at the Gayety, and the Behman Show followed.

Wagner's opera, "Siegfried" will be given at Forbes Field June 8 under the auspices of the Pittsburgh Festival Association, with the Metropolitan cast and orchestra. A festival concert will be held two days following, with 1,000 voices from the public schools, Mme. Gadski, Mme. Robson, and Clarence Whitehill, and also the Metropolitan Opera House Orchestra.

Uncle Sam's Belles was the attraction at the Empire, which is at present running musical comedy.

D. JAY PACKNER.

NEW MANAGER IN SYRACUSE

SYRACUSE, N. Y. (Special).—Frederic Gare, local representative for Manager M. E. Wolff, of the Empire Theater since its opening in 1911, has given his resignation and will retire both from theater and theatrical business May 1. Announcement is made that Francis P. Martin, long connected with the Wieting Opera House in this city, has been appointed by Mr. Wolff as representative of the Empire to succeed Mr. Gare. Mr. Martin came here as treasurer of the Wieting in 1902. In 1909 he became assistant representative to Mr. John Kerr, and upon the latter's death he assumed the position of manager, which he has held since. Mr. Martin is the most popular theatrical manager that Syracuse has ever known, and his appointment to the Empire is being received with great pleasure by all theatergoers here. His knowledge of the demands of the local amusement situation gives assurance that in the future we will have the best that can be produced. Nelson G. Mirick, formerly of the Wieting, has been named business manager of the Wieting to succeed Mr. Martin.

Wieting: "Experience" played to good houses week April 10. Play well received, proved to be a good Lenten attraction.

Empire: Ziegfeld's Follies, April 13, to packed house.

Strand: "The Ne'er Do Well," April 16-18; capacity houses; S. R. O. sign every performance.

FREDERICK E. NORTON.

NEWARK IS 250 YEARS OLD

The two hundredth anniversary of the founding of Newark, N. J., opens Monday afternoon 2 o'clock May 1, at Proctor's Palace Theater. Events of varied and interesting character will be given daily during the Summer, and until Oct. 30. Handsomely printed programmes giving the time, place and nature of each day's entertainment, are furnished by Franklin Murphy, chairman of the committee of 100. Invitations are issued by the Mayor and Common Council. The Mirror acknowledges the receipt of special invitation.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Boston 24-May 6.
 ANGLIN, Margaret, and Holbrook Blinn (Henry B. Harris Est.): N.Y.C. 24—Indef.
 ANY Man's Sister (Pittsburgh 24-29).
 BARRYMORE, Ethel (Chas. Frohman, Inc.): Chgo. March 30-April 29.
 BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.
 CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—Indef.
 COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—Indef.
 CO-RESPONDENT, The (Messrs. Shubert): N.Y.C. 10—Indef.
 DADDY Long-Legs (Henry Miller): Hornell, N. Y. 26.
 CORNING 27, Elmira 28, Binghamton 29, B'klyn May 1-6.
 DALY, Arnold: N.Y.C. 24—Indef.
 DITICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—Indef.
 DREW, John (Chas. Frohman, Inc.): Detroit 24-29.
 ETERNAL, Margaret (Co. C; Selwyn and Co.): Muskogee, Okla., 26, Ft. Smith, Ark., 27, Little Rock 28.
 EVERYMAN'S Castle (H. H. France): Chgo. March 26—Indef.
 EVERYWOMAN (Henry W. Savage): Omaha 23-26, Creston, Ia., 27, Ottumwa 28, Rock Island Ill., 29, Davenport, Ia., 30.
 EXPERIENCE (Wm. Elliott, Comstock and Gest): Buffalo 24-29.
 FAIR and Warmer Selwyn and Co.: N.Y.C. Nov. 6—Indef.
 FAVERSHAM, William (Leonard L. Gallagher): St. Louis 24-29.
 FEAR Market (H. G. Fiske and Geo. Mooser): N.Y.C. Jan. 26—Indef.
 FISKE, Mrs. Corey Williams and Ritter, Inc.: N.Y.C. Jan. 18—Indef.
 GEORGE, Grace: N.Y.C. Sept. 28-April 29, Chgo. May 1—Indef.
 HEART of Wotona (Chas. Frohman-David Belasco): N.Y.C. Feb. 20—Indef.
 HIT-the-Trail Holiday (Cohan and Harris): N.Y.C. Sept. 13—Indef.
 HOBSON'S Choice (Messrs. Shubert): Chgo. 24—Indef.
 HOLMES, Taylor (Joseph Brooks): Kansas City 24-29.
 HOUSE of Glass (Cohan and Harris): B'klyn 17-29.
 ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. 24-29.
 IRVING Place Theater: N.Y.C. Sept. 1—Indef.
 IRWIN, May: Boston 3—Indef.

IT Pays to Advertise (Cohan and Harris): Phila. March 13—Indef.
 IT Pays to Advertise (Cohan and Harris): Milwaukee 23-29.
 JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—Indef.
 JUSTICE (Corey-Williams Ritter): N.Y.C. 3—Indef.
 LUCKY Fellow (David Belasco): Washington 24-29.
 MANN, Louis (Messrs. Shubert): Boston 24—Indef.
 MAUDE, Cyril: Phila. 24-May 6.
 MELODY of Youth (Jas. K. Hackett and George C. Tyler): N.Y.C. Feb. 16—Indef.
 NEW W. Henrietta (Joseph Brooks): Boston 24-29.
 OMAR, the Tentmaker (Tully and Buckland): St. Paul 23-26, Duluth 27-29, Hancock, Mich., May 1, Calumet 2, Ishpeming 3, Marquette 4, Menominee 5, Appleton, Wis., 6, Oshkosh 8, Fond-du-Lac 9, Madison 10.
 PAIR of Silk Stockings (Winthrop Ames): Phila. 24—Indef.
 POTASH and Perlmutter in Society (A. H. Woods): B'klyn 24-29.
 RIO Grande (Chas. Frohman, Inc.): N.Y.C. 4—Indef.
 ROBSON, May: Frisco 17-29.
 ROLLING Stones (Selwyn and Co.): Cleveland 24-29.
 SKINNER, Otis (Chas. Frohman, Inc.): Los Angeles 24-29.
 SOLDIER in Japan (Oscar Graham): Caney Kan., 26, Miami, Okla., 28, St. Paul, Kan., 29.
 SOTHERN, E. H. (Daniel Frohman): N.Y.C. 29-May 13.
 TELEGAN, Lou (Garrick Co.): N.Y.C. March 20—Indef.
 TEMPEST, The (Drama Society): N.Y.C. 24—Indef.
 TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—Indef.
 TREN, Sir Herbert: N.Y.C. March 14—Indef.
 TWIN Beds (Special; Selwyn and Co.): Newark, N. J., 24-29.
 UNCHASTENED Woman (Oliver Morosco): Detroit 24-29.
 UNCLE Tom's Cabin (Wm. Kibbie): Buffalo 24-29.
 WARFIELD, David (David Belasco): Columbus, O., 25-29.
 WASHINGTON Square Players: N.Y.C. Oct. 4—Indef.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): Phila. 10—Indef.
 BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.

CALBURN Opera Co. (Frank Callahan): B'klyn 24—Indef.
 COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—Indef.
 HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—Indef.
 KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—Indef.
 MOLLY O' (John Cort): Chgo. 24—Indef.
 MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—Indef.
 NOBODY Home (Marbury-Comstock): Cleveland 24-29.
 ONLY Girl (Joe Weber): Minneapolis 24-29.
 P.A.S.S.I.N.G. Show of 1915 (Messrs. Shubert): Denver 23-29.
 POM Pom (Henry W. Savage): N.Y.C. Feb. 28—Indef.
 PRINCESS Pat (John Cort): N.Y.C. 24—Indef.
 ROBIN Hood (De Koren Opera Co.): Bellingham, Wash., 26, Vancouver, B. C., 27-29, Calgary, Alta., Can., May 1-3, Edmonton 4-6, Lethbridge 8, Swift Current 9.
 ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—Indef.
 SO Long Letty (Oliver Morosco): Chgo. Feb. 13—Indef.
 STOP! Look! Listen! (Chas. Dillingham): Boston March 27—Indef.
 SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—Indef.
 TOWN Topics (Messrs. Shubert): Pittsburgh 24-29.
 VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—Indef.
 WATCH Your Step (Chas. Dillingham): Boston 17-29.
 WORLD of Pleasure (Messrs. Shubert): Boston 10—Indef.

MINSTRELS

DUMONT'S: Phila. Aug. 28—Indef.
 FIELD, Al. G.: Warren, O., 26, New Philadelphia 27, Marietta 28, Coshocton 29.

MISCELLANEOUS

BALLET Russe: N.Y.C. 3-29.
 BARNUM and Bailey Circus: N.Y.C. 7-29.
 BOSTON Opera Co. and Pay-lowa: Minneapolis 24-26, Chgo. 27-30, Grand Rapids, Mich., May 3, Columbus, O., 6.
 LAUDER, Harry: Chgo. 24-29.
 THURSTON, the Magician: Springfield, Mass., 24-26, Hartford, Conn., 27-29, Worcester, Mass., May 1-3, Poughkeepsie, N.Y., 4-6.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Ballard, Edna, Elsie Barkley, Sophie Barnard, Edith R. Black, Betty Blye, E. Bohlman, Jessie Burnett, Billie Burton, Gertrude Anna Cleveland, Jeanne Nelson Conrad, Edwards, Trude, First, Harry, Mrs., Grace Fisher, Gale, Minnie Vivian Gill, Hyatt, Constance, Jacoby, Josephine, Mrs. R. C. Jenkins, Florence Johns, Landis, Billie, Mrs. Lillian Lawrence, F. Lawrence, Mrs. Frank Z. Lee, Anna Lockhart, Beatrice Loring, McDonnell, Kathleen, Mary Merrally, Mrs. Marie P. Merrill, Isabelle Miller, Bernice Morrison, Elsie Mulneaux, Peters, Mary, Katherine Pike, Remington, Adele, Sang, Mrs. Peter, Catherine Sampolla, Eva Sargood, Viola

Scott, A. Slevens Della Shaw, Jessie Shay, Paula Shay, Todd, Mrs. John, Mrs. Robert Thorne, Gladys Towle, Vernon, Ida, Yvonne Vincelle, May Vokes, Walker, Nella, Adele Wentworth, Nellie Wilson, Miss Wiltshire (Mrs. Powell), Yantis, Fanny.

MEN

Barker, E. A., John Barrington, Adrien Bellevue, C. A. Rickford, William R. Bond, H. M. Boyd, Johnny Boyle, Olive Bundy, Stanley Brown, Carroll, John, William T. Clark, Max Cohen, P. A. Collett, James J. Corbett, J. L. Craze, Edwin C. Cushman, Darley, Fred J., George De Haven, Ellis, Al., Edwin T. Emery, Jules Epallly, Fries, Sam, Gillies, J. M., Harmony Trio, Nell Harper, Karger, Ben, George Kauf-

man, Stapleton Kent, Rowden Kith, Lambert, Jack, Howard Leachout, Leon Levy, J. C. Lewis, Herbert Ligh, McAndrew, R. J., Frank Daniel McEntree, James A. McGrath, J. J. McGurgan, Joe Mack, Hal Mordant, Allan Murrane, Myles Murphy, Paradak, H., Goldwin Patten, Walter S. Percival, A. C. Pringle, Jed Prouty, Regan, Walter, James Renie, Rio and Norman, H. C. Roby, Oscar E. Roth, W. G. Ryder, Sheldon, Edward, S. V. Sheldon, A. Shortell, R. W. Slipperly, H. R. Smith, Edward Sorogah, Ben Stevens, Norman Lee Swarout, Arthur Stewart, Tarkin, George, F. C. Thomas, Elmer Thompson, Vallin, Mr. Frederick Voecker, Waters, Tom, Louis E. Weed, R. D. Whean, W. F. Wilner, Ed. H. Wood, Yuma.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (Special).—Gus Edwards's Song Revue was a fine offering at Keith's, April 17-19, to very large business. Betty Washington as a violinist and Little George as an imitator are clever. Will Morrissey and Dolly Hackett sing, dance and do motion pictures; John Jeff, a good "nut" comedian. The Reichardt Sisters are pleasing. The Academy of Music, April 18-22, Hebrew company from New York in two performances of "The Seven Wonders" to good patronage. Burlesque, with Pat White and company, April 24-26; "The Mischief Makers," May 1-6. Billy Watson and his Bees' Trust company drew capacity houses to the Empire, Hoboken, April 17-22. All were at their best. "The Liberty Bells," April 24-29. Ed. O'Keefe, orchestra leader at Keith's, returned April 17, after a month's illness. Louis W. Thompson was installed. Exalted Ruler of Jersey City Lodge of Elks April 10. Frank E. Henderson will be in on the new dramatic wheel next season, his Majestic Theater here being one of the forty houses.

WALTER C. SMITH.

PATRIOTS' DAY DOWN EAST

WILLIMANTIC, CONN. (Special).—Patriots' Day was fittingly observed at the Loomer by an elaborate presentation of the picture, "Barbara Frietchie." The house was beautifully decorated with the national emblem, and Professor Helmsold's Orchestra brilliantly played the special music of Jules Jordan (one of Willimantic's sons). Enormous business rewarded the efforts of the management. The Grand Army of the Republic and the Spanish War Veterans were appreciative guests of the house.

C. C. PALMER.

A FIRST PLAY AT AMHERST

AMHERST, MASS. (Special).—"The Lady of the Weeping Willow Tree," Stuart Walker's new Japanese legend play in three acts, was presented by the Portmanteau Theater company for the first time Thursday afternoon, April 13, before the faculty and students of Amherst College. The players included Nancy Winston, Florence Woltersen, Harrie Fumade, Judith Lowry, McKay Morris, and Wilmet Heitland.

PAULINE LORD

Address care DRAMATIC MIRROR.

THEODORE A. DOUCET

Playing David in "The Melting Pot" on Redpath Lyceum Bureau Circuit

Address: Green Room Club

MRS. STUART ROBSON

Just Closed with Julian Eltinge Co.

Invites Offers in Dramatic or Motion Pictures

Address York Hotel, 36th St. and 7th Ave., New York

Phone 1750 Greeley

BYRON DOUGLAS

INVITES OFFERS

ADDRESS CARE
DRAMATIC MIRROR

PERCY HELTON

AT LIBERTY

ADDRESS
GREEN ROOM CLUB

CARRIE REYNOLDS

Address care DRAMATIC MIRROR.

MONTAGU LOVE

"The Great Pursuit"—Shubert Theatre

Home Phone
5860 Bryant

EDWARD H. ROBINS

In "ERSTWHILE SUSAN"

Gaiety Theatre

New York City

FRANCES CARSON

JUDY ABBOTT—DADDY LONG LEGS

Management Henry Miller

JUSTINA WAYNE

784 Glisan Street

Portland, Ore.

JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS

Sole Representative

M. S. BENTHAM

HAZELL COX

"AROUND THE MAP"

Management KLAU & ERLANGER

VIVIENNE SEGAL

With "THE BLUE PARADISE"

Management MESSRS. SHUBERT

WILLIAM RICCIARDI

"MAESTRO CEREALE" in "THE GREAT LOVER"

Management COHAN and HARRIS

LONGACRE THEATRE

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President

DANIEL FROHMAN

JOHN DREW

AUGUSTUS THOMAS

BENJAMIN F. ROEDER

A PRACTICAL TRAINING SCHOOL FOR THE STAGE

Connected with Mr. Charles Frohman's Empire Theatre and Companies

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVINE SCHOOL OF DRAMATIC ARTS EST. 20 YEARS

TECHNICAL AND PRACTICAL COURSES
EACH DEPARTMENT A DISTINCT INSTITUTION IN ITSELF

MUSICAL VOICE AND LIGHT OPERA
PHOTO PLAY EXPLOSIVE ARTS ETC.
DANCING ALL STAGE CLASSIC BALLET ETC.

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alvine, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dava, Nora Bayes, Annette Kellermann, Laurette Taylor, Milla Dada, Gertrude Hoffman, Ethel Terry, Joseph Bentley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilman, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lilian Walker, Violet Mammens and others. Write for catalogue. Address Secretary. Mention study desired. "ALVINE SCHOOLS," 225 W. 57th Street, near Broadway, New York City

THE NATIONAL CONSERVATORY

OF DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF F. F. MACKAY

Special Attention given to Courses for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY
"The full of solid wisdom for the student of our Art."—Edwin Booth. Price, \$5.

Beverly Sitgreaves

New York Engagements Only

Will accept pupils

In Acting, English and French Diction, Coaching, &c.

Address 129 W. 46 St. Tel. Bryant 3363

Mr. Parson Price VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Kerr, Doris Keane, Lena Watson and Edith Young. Send for Circular. West 79th Street, New York

Elizabetta Menzeli's Grand Opera Ballet School

Every kind of dancing acts, or spectacular work composed and staged. Matinee de Ballet for Mad Wayburn's "Town Topics" tone pictures. Phone Skayman 2334 22 E. 10th St., N. Y.

LOUISVILLE, KY.

LOUISVILLE, Ky. (Special).—Macaulay's Theatre was dark until April 20, when David Warfield opened a three-night engagement in "Van Der Decken." The engagement was a big success both artistically and financially.

"The Birth of a Nation" (return engagement) at Macaulay's, April 24, for two weeks.

The American's big burlesque company drew well week April 16 at the New Buckingham.

The B. F. Keith vaudeville house had a strong bill week April 16-22.

Marie Bates, of Warfield's company, has a very warm place in the hearts of Louisville playgoers. She was a member of the Barney Macaulay Stock company, which opened the present Macaulay's Theatre over forty years ago. The lady herself expresses pride at the fact, so there is nothing embarrassing to her through this disclosure.

Manager Weed of Keith's has been transferred to Indianapolis and will be succeeded here by the present manager of the Indianapolis house.

Cole Young Rice, Kentucky's present greatest literary celebrity after "Marne Henry" Waterson, was honored April 19 by the State Educational Association with "An Evening." It was quite an event—many people of national importance were present and the young poet and dramatist can be properly pleased at the recognition accorded. Naturally Mrs. Alice Hesran Rice, of "Mrs. Wixes of the Canby Patch," fame, came in for some of the reflected appreciation shown her gifted husband.

All moving pictures crowded.

CHARLES D. CHAMBER.

present week. The large cast is headed by Leo Stevens, Ben Pierce, and Mlle. Babette, assisted strongly by Charles Raymond, Waldo Whipple, and Francis and Rose. "The Mirth of a Nation" is the title of the burlesque at the Lyceum during the current week. An augmented cast is headed by Matt Kolb, the eccentric German comedian, of Kolb and Dill, the San Francisco comedians.

JOHN T. WARDE.

CHICAGO

Why Was "Rio Grande" Swapped for "The Eternal Magdalene"?—New Comedy House

CHICAGO, ILL., April 27 (Special).—The impression seems to exist in the East that Augustus Thomas' "Rio Grande" was the big success of the season in Chicago and its failure to please the critics is being cited as "another instance" of Chicago's taking productions which will not please New York. "Rio Grande" had an engagement at one Chicago theatre and proved quite popular. There was a chance to put it in Cohan's Grand for a fortnight ahead of Julia Arthur in "The Eternal Magdalene," and that was done. The printed reports that "Rio Grande" was forced out of that house by Miss Arthur are only half true. Had "Rio Grande" been a huge success there would have been found some method to avoid forcing it out, especially by "The Eternal Magdalene," which is not drawing. A visit to that theater the last Sunday night of the engagement disclosed less than half an audience downstairs and no one in either boxes or balcony. "Rio Grande" is viewed as a splendid play by Chicago critics and authorities, but not as a record breaking one. "The Eternal Magdalene" failed to draw here.

The only real success of the season in Chicago with which New York is not familiar was "His Majesty Bunker Bean," which ran for twenty weeks at the Cort. That play goes East this Fall and its reception will be eagerly awaited by Chicagoans, the great majority of whom insist that it is a good play.

"Experience," which ended a long stay at the Garrick last week, and is now housed at the Chicago Theater and Montgomery and Stone in "Chin Chin," have proven remarkably successful here. Earlier in the season "The Polles" proved a big money maker.

Percy Hammond, critic of The Tribune, tells of meeting J. J. Shubert and lecturing him on his theory of musical comedy, pointing out that "hard-faced hours with bare, varicose legs, revolting comedienne's effeminate male choruses, suggestive songs and cheap wheezes" did not make the best entertainment. Hammond thinks that talk may have been responsible for "Her Soldier Boy," which came to the Chicago for one week only. It was a play of good music, grand opera story, capable people, with neither bare legs or vulgarity. But it did not meet requirements and after a week was withdrawn, although it may be made over.

Coronet Gardens, a new theater on the North Side will open in June playing a big musical comedy, which is to be produced here, according to present plans. The amusement place was promoted by Henry Myers, formerly at Fall River, Mass. Axel Christensen will be musical director.

There is a possibility of the La Salle being with the International Circuit next season. The Imperial and Crown, which had been counted upon for the circuit, are preoccupied with vaudeville and may retain that form of entertainment. Schaefer Brothers, who own half of the Crown, being associated with Ed Rowland, have also bought half of the Victoria, and it is likely that that house will play vaudeville next season.

Richards and Pringle's Minstrels tried out at the Logan Square for tabloid, but the performance was not liked very well at that house, although the performance drew big business for the two days.

Illinois: Montgomery and Stone in "Chin Chin" continue to capacity houses.

Cohan's Grand: "Molly-O" opened this week, after a week's tryout at Detroit. Capacity business. Tom Lewis, John E. Young, Katherine Calloway, Josie Intropoli, and Thomas Conkey scored personal successes. It is an ideal musical comedy, but lacks comedy punch.

Garrick: Harry Lauder holds forth this week. Grace George comes next week.

Little Theater: The first performance of "A Midsummer Night's Dream" is scheduled to take place this week.

Power's: Ethel Barrymore is doing a big business. Her engagement closes this week. Henry Miller and Ruth Chatterton return to that house in "Daddy Long Legs."

Blackstone: The Boston Opera company opened this week. Maude Adams in "The Little Minister," and possibly other plays, opens early in May.

Princess: "Hobson's Choice" now occupies the stage of this house, which was dark Holy Week, owing to the failure of "The Weavers" to draw.

Olympic: "So Long Letty" continues to big business and seems to be what the public wants. Palace: Vaudeville gives way May 15 to "A World of Pleasure."

Auditorium: The Actors' Fund Benefit will be held April 28.

Cort: "Everyman's Castle" gives way next Sunday to a new show "A Play of Queens," which is having its tryout at Toronto this week.

Chicago: "Experience" moved here this week to continue its long run at the Garrick.

National: "Officer 666" is the current bill. It is well played with an exceptionally good cast, when it is considered that the show was organized for two weeks only. Loran J. Howard is the director.

Victoria: "On Trial" is the current bill. Will Kilroy has put out a piece entitled "Is He Charlie Chaplin?" which is made up of vaudeville acts, including Will West and company, Cleora Miller Trio, Cotter and Cotter, De Lea and Orma, Richards and Lawrence, Ethelyn Gibson, and Gorman and Curwood.

Mr. and Mrs. Frank Weininger are at Woodmont Court for the summer.

Jack Bessie laid his company off Holy Week and took occasion to visit Chicago friends. He plays Rock Island, Ill., this week and then plays two weeks at Danville, Ill., Decatur, Ill., and South Bend, Ind., which ends his season.

E. E. MURKIN.

SEATTLE

SEATTLE (Special).—The attraction at the Moore was the De Koven Opera company in a delightful presentation of "Robin Hood" April 10-15; matinees April 12-15. Ralph Brinard appeared in the title-role, and in the cast were Cora Tracy, Carolyn Andrews, Tillie Sallinger, Ivy Scott, Phil Branson, James Stevens, and other talent. The singing was excellent. The attendance averaged fair business.

ANNUAL MEETING

for the transaction of the business of the association, and for the election of Officers and Trustees of the

ACTORS' FUND OF AMERICA

will be held at the HUDSON THEATRE, 139 West 44th Street, New York City,

on Tuesday, May 9th, 1916, at 2 P. M.

SPECIAL MEETING OF THE ACTORS' FUND

A Special Meeting of the Actors' Fund of America will be held at the Hudson Theatre, 139 West 44th Street, New York City, at 8 P. M. (immediately following the Annual Meeting), for the purpose of voting on and adopting the following proposed amendment to the By-Laws:

SECTION 19. Any member of this association may at any time present a request for assistance or relief to the Board of Trustees or the Executive Committee; provided, however, that the Board of Trustees and the Executive Committee shall have no authority or power to consider such application for assistance or relief, unless it is made by a member of this association who has been in good standing for at least three (3) consecutive years, immediately preceding the request for relief or assistance, or who has paid at least three years' dues in advance.

COMEDY

Full of pep and ginger and strong heart interest for young female star

WANTED

LAURA D. WILCK

DRAMATIC AGENT, 1476 BROADWAY, N. Y.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

15 Cents per single line, single insertion.
\$1.75 per line, 15 lines, \$3.00 a line, 30 lines.
\$5.00 a line, 60 lines, 14 lines is one inch.
single column. Four lines smallest space accepted. No double column space.

SCENERY

M. ARMBRUSTER & SONS.

Albert E. Armbruster. Scenic Artists. G. Armbruster. Studio 249-251 So. Front St., Columbus, Ohio. The Oldest and Best Studio in America. Scenery for Productions. Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

WANTS

RATES, CASH WITH ORDER.

20 words, or less, cost 25c. Additional words 1c. each. Four-times orders will include a 5th insertion, free of charge, on request.

AMBITIOUS young actress wishes position with reputable stock company as ingenue. Address Hope Carey, care DRAMATIC MIRROR.

ACTS written to order at \$2 each. Send Two Dollars and particulars. E. L. Gamble, Playwright, East Liverpool, Ohio.

DIRECTOR of culture, experienced in Little Theatre ideals, desires for next season location in community wishing to operate such theater; owns stage-equipment; can bring several of present company, and organize rest of company from talent in your city; references exchanged. Would consider such project in suitable Summer resort location. Box 1, Y. M. C. A., Denver, Colo.

FOR RENT.—Furnished apartments and housekeeping rooms; walking distance; reasonable rent. Spend your vacation at 692 Front St., Portland, Oregon.

FOUND.—Valuable pin, presumably lost by young lady, rehearsing in "Chinese Lily," who dined at the Dutch Oven evening April 1st. Address "W. W." care DRAMATIC MIRROR.

PRODUCTION wanted by stock company near New York for strong play successfully tried on one-night stands. Carefully revised. Interest to right party. W. R. MIRROR.

SECRETARIAL or publicity work in New York desired by competent man. Newspaper, theatrical, and business experience. Best references. Address Assistant, care MIRROR.

WANT PLAY or Sketch by prominent author, specially written for YOU! Address Veritas, MIRROR office.

WARDROBE.—For sale. Grande dame and character. Many complete costumes, gowns, wigs, shoes, etc. Seen by appointment only. 514 W. 114th St., Apt. 8.

WANTED.—Educated people, experienced in blank verse—singers preferred. Send photo, programme, state salary or letter ignored. J. E. Cline, Gen. Del., Amarillo, Tex.

WHO WANTS vaudeville sketch? Tensely dramatic with "surprise" finish. Three men, one woman. Big part for male star. A. P. Kelly, Newswriters Club, Rochester, N. Y.

Jane Wheatley, who recently concluded two seasons in "On Trial" as the widow, joined William Hodge last week and is playing Sister in his play "Fixing Sister" at the Majestic Theatre, Boston.

Bruce Elmore, who has been ill in Hahnemann Hospital, is much improved in health and expects to leave the hospital today. Mr. Elmore played a leading part in "Under Cover" at the Cort Theatre last Spring, and went on tour with the New York company at the beginning of the season.



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Irene Franklin Returns and Muriel Window Proves a Discovery



Campbell Studios, N. Y.

MISS MAY NAUDAIN.

Making Her Vaudeville Debut at the Colonial This Week with Anatol Friedland at the Piano.

VAUDEVILLE, like all things, is subject to periodical intervals of dullness. Variety bills hover on the dead level of mediocrity, sometimes for weeks, and then a flash of genius appears—or, more often, reappears.

The past few Spring weeks have been enlivened by the return of the vastly promising Nan Halperin, the almost always interesting Nora Bayes—and Irene Franklin.

When Irene Franklin Sings

At the Colonial Miss Franklin didn't do a single new song. But every one of the seven old ones—from the plaint of the littlest business woman in "The Cash Girl" and the lament of the much-washed child in "Dirty Face" to the sophisticated dissertation of the chorine, "long on ankles but short on art," in "The Tango Queen"—had the freshness of song genius. Miss Franklin has, praise be, discarded her song of the usherette and her entrance from the theater aisle.

We can't add much to our previously uttered praise of Miss Franklin. She combines an almost O. Henry understanding of every day life with an Eugene Field sense of childhood. And, aside from her creation of lyrics, as Will Cressy has said, she can tell a story with a single movement of her hands.

Muriel Window Arrives

"The little peacock of vaudeville" is Muriel Window's chosen billing. And it's quite expressive.

Miss Window, if we remember accurately, was the hardy Winter Gardener, who used to whistle so eloquently from the runway. Now, she's a single all by herself—and she's traveled miles in the interim.

A high semi-circular lounge, surmounted by mimic peacocks, forms Miss Window's boudoir. Behind this she makes her costume changes, with just a glimpse of décolleté shoulders to—er—hold the interest during the moments of gliding from one gown to another.

First Miss Window, becloaked and bemuffled, sings a shrug-your-shoulder thing called "That Magic Melody," of a tune—

"With all the latest improvements,
On syncopated movements."

Then she reappears behind the high lounge in a quaint costume embroidered with birds. Even the beauty spots are courtplaster blue birds. Here Miss Window neatly sings a little lyric about "The Birdies' Ball," with imitations of bird calls as an added feature.

Next she returns in the leather garb of a modern skating girl to contrast the Winter girl of yesterday with her skating dansant daughter of to-day. Here

she does a little dance which gains the semblance of skating through the aid of the electrician, who uses a shutter spotlight.

A Breezy, Fluffy Personality

Finally Miss Window discards the Wintry garb to don an abbreviated pantalette creation, the song being of a Paul Conchas lover—

"Tall—broad—just my speed,
Oh—some boy!
He's such a brave man,
He's a regular cave man:
He's there—
Like a grizzly bear
When the parlor lights are low."

We'd almost call Miss Window's frothy repertoire an ideal one—for her. It exactly fits her fluffy powder-puff personality. The songs are, we understand, by William Friedlander, Nan Halperin's husband, who has already proven his adroit turn of lyric.

Miss Window is a decidedly promising little person—the most promising figure thus far developed this season. A good deal of her present appeal is undoubtedly due to good material, but she has distinct prettiness, a "get-over" quality, and some expression in handling songs, along with a fairly good enunciation and a measure of fresh humor.

"The Girl at the Cigar Counter"

Dorothy Regal is appearing in a melodramatic comedy, "The Girl at the Cigar Counter," written by George Bloomquest. The action transpires, as the press agents say, in the corridor of a Western hotel. The setting disclosing a cigar and newspaper stand in rather unusual scenic detail.

The story concerns itself, another handy stock phrase, with the love of a Western diamond-in-the-rough for a slangy cigar store girl. He hails from Green River, wears a sombrero and a prairie tan, and says: "You all"—thus proving his heroic qualities. There's a villain who sports a cane and cigarettes. He tries to lure away a young and simple schoolgirl, and also endeavors to bunco the hero. But the scoundrel is foiled by Fannie, the cigar store lady, who, by a coincidence, married and divorced him a short time before. So the sketch ends with the villain departing crestfallen but hurriedly, while the heroine remarks, "I'm going to give Green River the once over."

Miss Regal looks the part. But she has that frequent vaudeville failing—talking to other characters by speaking her lines directly at the audience. The rest of the cast is adequate, although the bell boy shouts his lines entirely too vociferously.

Domestic Song Specialty

Grace Carlisle and Jules Romer have a cheery, pleasant, and home-like musical specialty. They use a full stage interior and, before the glowing fire place, sing and play the piano and violin. The songs run the homely ballad scale from "The End of a Perfect Day" to "Just a Song at Twilight." There's a quiet, domestic touch to the turn, despite *The Cosmopolitan* Miss Carlisle carries during one song.

A danseuse, bearing the short and natty name of Dottie King, has succeeded Swan Wood as principal dancer of the specialty called "The Ballet Divertissement."

Miss King does toe dance interludes, while the ballet routine runs from the minuet in Louis XIII. costumes to the gypay tarentella and the bacchanale a la Duncan. The specialty presents some attractive stage pictures and serves its purpose—even if it lacks spontaneity and originality.

Florence Nash as a Slangy Waitress

Having scored as the super-slangy "Aggie Lynch" in "Within the Law," Florence Nash will probably be compelled to go on playing similar roles for the rest of her stage career. It's one of the canons of the American theater.

In writing "Patsy's Particular Punch,"

presented at the Palace, Willard Mack started out to manufacture a sort of vaudevillized Aggie. A confidence man and his wife have a little game they plan to work on a millionaire searching for his long lost child. They take one, Pansy McGuire, a Child's waitress, into their confidence, and coach her in the role of the millionaire's missing daughter. Then they summon the man of wealth.

But before he comes Pansy demands an immediate thousand in cash as her share. Then the millionaire appears. He accepts Pansy as his daughter, and hands over the ten-thousand-dollar reward—by check. The crooks hurriedly depart and, as the door closes behind them, Pansy and the "millionaire" shake hands. They've been partners in a neat game of their own to fleece the confidence team. The story doesn't stand even passing analysis. How does Pansy, herself a crook, happen to be working in Child's and happen to meet the confidence pair? How are they themselves swindled so easily by a fake man of wealth?

This is told in of-the-moment slang, all allotted to Pansy. Miss Nash handles this sort of thing with gusto, and the rest of the roles are well played with William A. Norton and Eva Condon as the confidence pair, and Harold West as in the role of the supposed millionaire.

"Pansy's Particular Punch" is a made-to-order melodramatic vehicle. Between its slang and its surprise finish, the sketch is likely to enjoy at least a moderate life in the varieties. But it adds nothing to the reputation of either Miss Nash or Mr. Mack.

Eva Tanguay Returns

Eva Tanguay returned to town at the Palace. She did a number of old songs and two new ones. One was a restless and vociferous discourse on how to trap and tame Man, and the other was a bit of boisterous philosophy yclept, "I'd Rather Be a Booster Than a Knocker."

The "I" quality predominated as of yore, the old songs ranging from the simple demureness of "Personality, Vitality, Pep, and My Originality Make My Spesh-ee-ality" to the splendidly impersonal "T-A-N-G-U-A-Y."

(Continued on page 18)



MISS JESSIE BROWN.

Appearing at the Brooklyn Orpheum This Week with Bert Kalmar in "Nursery Land."



GARDNER CRANE.

Appearing at the Brooklyn Bushwick with Mrs. Crane in "Miss Helen Smith."

THE WEEK IN REVIEW

(Continued from page 17)

"Holiday's Dream," the new water-dance spectacle, is practically a second edition of "Neptune's Garden."

There's an intoxicated man, one Jack Holiday, in evening dress. He falls asleep in one and—in his full stage dream—wanders into a garden, where the statues come to life, leap headlong into a tank and disappear beneath the surface. Incidental dances bridge out the act to twenty or so minutes.

Mildred Macomber is the principal dancer of "Holiday's Dream." She is lively but colorless. Willard Foot plays Holiday and fully deserves a nightmare. As for the turn, its *piece de resistance* lies, of course, in the way the models retain their poses for a considerable period before plunging into the mimic pool.

Claire Rochester's Songs

Nan Halperin being on the sick list, the double-voiced Claire Rochester was substituted. At present Miss Rochester makes her entrance upon a darkened stage and sings in the lower register for several minutes before the spotlight reveals her femininity.

Miss Rochester's numbers range all the way from "Last Night Was the End of the World," to the latest song to be given the editorial approval of the *Evening Journal*, "Are You Half the Man Your Mother Thought You'd Be?"

Alderman Francis P. Bent, one time acting Mayor of New York, gave a talk on Mexico, illustrated by stereopticon lantern slides. This condensed lecture isn't vaudeville—but it proved more interesting than a good deal of the Palace bill.

George McKay and Ollie Ardine are still doing their old patter, song and dance turn, now some three years old. Mr. McKay still meets Miss Ardine, in the attire of a giddy Salvation Army lassie, and they indulge in the same repartee and song—all quite unchanged.

Mr. McKay should consider what happens to a man—in the business world—who shows no desire to advance.

GIRARD IS THEATER OWNER

The Brighton Beach Music Hall, adjoining the Brighton Beach Hotel, will this season play musical comedies. Frank Girard, manager of the Brooklyn Orpheum, is president of the newly formed K-G Company, now controlling the music hall.

The opening of the theater will mark the debut of Mr. Girard as a theater owner. Mr. Girard is not only president of the company, but manager and supervisor of productions as well.

Laurence Burrell Kinports is associated with Mr. Girard in the control of the Brighton Beach Music Hall. The house is to be remodeled. Popular prices will prevail. The opening date has not yet been set.

The friends of Mr. Girard are planning to give a banquet in his honor. Since the news of his entrance into the theater ownership field became known Mr. Girard has received many congratulatory messages, including one from Borough President Lewis H. Pounds.

THAW WINS DIVORCE

PITTSBURGH (Special).—Judge Josiah Cohen, in Common Pleas Court on April 19, granted a divorce to Harry K. Thaw from Evelyn Nesbitt Thaw. The signing of the decree followed presentation of a report by the master, John W. Thomas, recommending that a decree be granted. Mrs. Thaw made no effort to contest the case and was not represented by counsel at the hearings before the master.

Thaw charged that his wife had been guilty of improper conduct while he was confined in Matteawan.

COLONIAL MAY STAY OPEN ALL SUMMER; FRANCES RING IN PLAYLET

Camille Clifford is Variety Possibility—New Vaudeville Theater for the Fordham District

By WALTER J. KINGSLEY.

BASIL DURANT and Margaret Hawkesworth will be given a long and lucrative engagement in Keith vaudeville. They will dance at the Plaza until the middle of May, and after that will rest until late in the Summer. Early in the new season they will take up vaudeville. Durant and Hawkesworth will be heavily featured everywhere, and much stress laid upon their unrivalled social standing. Whenever they appear, "Social Register Week" will be celebrated. Their dancing and their following were a revelation at the Palace Theater, and other towns are asking for dates. The smart-set leaders in Boston, Philadelphia, Chicago, and St. Louis have sent round-robins to the booking powers asking that Durant and Hawkesworth be sent to their cities early next season. All of which is very gratifying to the dashing Basil and the more than pulchritudinous Margaret, whose gardenia-petal complexion is dashed with the rose of health since her recent holiday at Lakewood.

Camille Clifford—Lady Bruce in the peerage of England—came close to accepting a vaudeville engagement while seeking a stage income recently. At the same time she had promised to sign a contract with a prominent film firm for \$100 per week upon the verbal understanding that this salary was merely for her "to show," and that thereafter she would be richly rewarded. As she was about to sign, a letter came to her from a rival firm asking her to accept \$1,000 per week for a series of pictures. Miss Clifford was, naturally, excited over the second offer, and concluded to sail to England to avoid the first one. She will return for the \$1,000 per week engagement. She is naturally confused over the different values set upon her by different casting men, but concludes that she cannot go wrong in taking the highest bid. Vaudeville waits with open arms for Camille Clifford, a sketch having been written for her to headline in, but for the present the two-day must wait.

The Colonial Theater is doing so well under its new price policy that it may remain open all summer. The general closing time for the Keith houses will be Decoration Day. The Palace, as usual, will remain open all Summer. The key of that magnificent theater has been thrown away and its doors will be open every day in the year.

The new Keith's Claremont Theater, at Broadway and Ninety-sixth Street, will be a model structure in every respect. It will embody innovations and improvements conceived by E. F. Albee that will make it a distinct advance upon the best existing playhouses. The capacity will be 3,000 and the policy the highest of high-class with a popular price scale.

I. Roberts Samuels' booking has raised the Royal Theater into the very front rank of big money makers.

Another magnificent vaudeville theater is to be built in the Fordham district.

May Tully should give us another fashion show. Her masterly showmanship during the past two seasons enriched vaudeville with one of its most interesting acts. May

Tully's Fashion Show was a box-office sensation and it pleased patrons more than any similar offering has ever been known to do. May Tully has the confidence of the great artist milliners and they entrust models to her that no one else can secure for her stage.

Benny Leonard, the boxer, has been booked for the Alhambra Theater to show his idea of an act. The Boxing Commission has issued a permit for him to give a sparring exhibition with his partner.

A silly story appeared on Saturday to the effect that the United Booking Offices had agreed to the White Rats' minimum wage scale through the Boston office, and made other concessions. The United Booking Offices has had no dealings whatever with the White Rats; the United could not enter into such an agreement if it desired, for all these matters are completely under the direction of the Vaudeville Managers' Association, of which the U. B. O. is only a member. All vaudeville is banded together for protection against what it considers ruinous agitation and the organization whenever it acts will act as a unit.

Nan Halperin did not play last week at the Palace—the third of her engagement, owing to a nervous breakdown due to overwork and the gripe. Little Nan is rounding to nicely, however, and will soon be at the Palace again. She is an enormous favorite, her hit being of the first magnitude. Few artists have sprung into such positive popularity in such a short period. Already her public is a large and devoted one. The girl is a genius in her way, and has but started upon her career.

Nora Bayes is back at the Palace for a run with new songs, new gowns, and her pekinese pup, "Kell-Lee." "Jaasper" is also featured on the bill, and he and "Kell-Lee" are great friends. Miss Bayes is going like a house afire and smothering the other singing singles like Barnum's tent.

Wilbur Mack, of Mack and Walker, is a crack golf player. In every town he plays he makes it a practice to visit the local links daily. The result is that he has accumulated a list of socially smart friends in every city in the country. The swaggy country club folks like the clever actor who plays golf close to championship form and he is taken up like a popular drawing room dancer. Mack has ordered several fine silver cups, which he is going to offer as prizes in a golf tournament for actors. The event will probably take place at Atlantic City next Summer.

Vaudeville folk visiting Atlantic City will be glad to know that their favorites, Mr. and Mrs. Ralph Wonders, are dancing at the Alhambra Hotel again this year. These are ballroom dancers of unusual personalities and they would fit into some Broadway production if they could be induced to take up the stage. Mrs. Wonders is one of the most attractive and pleasing young women who ever did a one step or a fox trot. The Wonders are certainly due to be heard from on Broadway.

Frances Ring will shortly essay vaudeville with a new sketch. She will be heartily welcomed.

DE WOLF HOPPER FOR THE VARIETIES; LILLIAN GREUZE IN SKETCH

Vincent Serrano Likely to Do a John L. Golden Playlet—Nan Halperin Resting

De Wolf Hopper will be a vaudeville headliner next season. Mr. Hopper's motion picture contract with the Triangle company will expire, it is stated, in August and the comedian will immediately begin a tour of the Orpheum circuit.

Mr. Hopper will offer a humorous monologue anent his motion picture experiences and the talk will be called "Mishaps in the Movies."

Lillian Greuze, leading woman of the Theatre Francaise, is considering an offer for vaudeville, as well as for the motion pictures.

Miss Greuze has secured a playlet which provides her with a role fitting her decided accent. She will, if variety offers are accepted, be assisted by a cast of American players.

M. S. Bentham will direct Miss Greuze's tour.

Vincent Serrano, last seen on Broadway in the satire on motion pictures, "Pay Day," will enter vaudeville shortly, under the direction of M. S. Bentham. Mr. Serrano is likely to use a playlet by John L. Golden, author of "The River of Souls," and other sketches. When "The River of Souls" was given at the Actors' Fund

matinee at the 44th Street Theater recently, Mr. Serrano played a principal role.

William B. Friedlander, husband of Nan Halperin, and Joseph Sullivan have taken over the Hippodrome at Huntington, W. Va., and are operating it, playing vaudeville and tabloids. Next season Mr. Friedlander plans to produce his vaudeville offerings at the Huntington house.

Miss Halperin has been resting for a week at Huntington. She was too ill to play the third week of her Palace engagement but, it is expected, will be able to return to New York late this week.

Maude Leone has been spending the Winter in California, recovering her health after a serious illness. She is recovering rapidly, and expects to resume her vaudeville tour in about six weeks' time. Miss Leone intends to play Eastward, and will probably be seen in New York late this Summer.

May Naudain, with Anatol Friedland, is making her vaudeville debut at the Colonial Theater this week. Miss Naudain was last seen in "Katinka." She is the third player from the Arthur Hammerstein production to invade vaudeville, the other two being Adele Rowland and Franklyn Ardell.

Miss Naudain is appearing under Alf T. Wilton's direction.

Emma Dunn opened in Yonkers this week, breaking in a new sketch, called "All For Washington," and written by John Stokes. The playlet is a bid for a patriotic punch, being a costume playlet of the Colonial period. Arthur Klein is booking Miss Dunn.

Muriel Window has been routed for a tour of the Orpheum time by M. S. Bentham, following several weeks more in the East. Robert Emmett Keane will be routed on the same bills with Miss Window, although they will offer distinct acts.

The production of "The Man Without a Country," recently at the Palace Theater for a week, is resting, while a new cast is rehearsing. Edna Archer Crawford is now playing the principal feminine role.

Edwina Barry is appearing in support of Mr. and Mrs. Gardner Crane in their new vehicle, "Mrs. Helen Smith," written by Mrs. Crane.

May Vokes and John Slavin have formed an alliance for vaudeville.

Richard Campbell Travers, an Essanay leading man, appeared briefly in vaudeville, playing last week at the Chicago Palace.

Helen Ware is at the Palace this week in a new playlet, "Justified," written by Charles T. Dasey.

Florence Nash is being held over for a second week at the Palace in Willard Mack's sketch "Pansy's Particular Punch."

Harry Holman, following forty consecutive weeks on the United, Orpheum and Interstate time, celebrated his return to New York on Sunday, April 16, by playing both the Olympic and Columbia theaters. Mr. Holman was at the Brooklyn Prospect last week in "Adam Killjoy."

Mae Curtis, who recently won a hit at the recent Strollers' Revel in Chicago, has been routed over the Pantages tour. Later she will have a New York hearing.

Bert Clark and Mabel Hamilton have reunited and are playing the Orpheum circuit.

Hymark, the chameleon comedian, is appearing at the London Coliseum, his first English engagement since his American tour.

Emma Carus, assisted by Noel Stuart, has been routed over the Orpheum circuit by Alf T. Wilton. Miss Carus opened in Denver on Monday.

Charles W. Boyer is planning to shortly produce a tabloid version of Gilbert and Sullivan's "The Mikado" in the United theaters with a cast of twelve, headed by Dottie Claire as Yum Yum. Laurence Schwab, of the Alf T. Wilton offices, is arranging the time.

Jack Marvin has been secured by the American Production Company, of Chicago, to appear in the leading role of the variety production, "The Heart of Chicago," written by Ralph Kettering. The sketch was shown at McVicker's Theater in Chicago recently and routed over the Pantages time, opening May 1 in Winnipeg.

Michael L. Landman, who dramatized "The Pride of Race" for Robert Hilliard from a story by Wallace Irwin, has written a playlet for vaudeville. It is called "Five o'Clock," and is now in rehearsal. The playlet has a cast of three.

Mrs. Margaret Horton, who has gained considerable attention in the newspapers through her connection with the Waite case, opened in vaudeville at Loew's American this week.

Robert L. Dailey is back in town after his Western tour in "Our Bob." Mr. Dailey was married to Genevieve Cliff, playing "A Breath of Old Virginia," a few weeks ago. Mr. Dailey and Miss Cliff expect to be co-starred next season, under Joe Hart's direction, in a new Tom Barry comedy.

Thais Magrane is to appear in a Wells Hawks' playlet under Arthur Klein's direction.

The American Production company, in which Ed W. Howland, Sr., and Lorin J. Howard are prominent, now has "September Morn" on the Pantages circuit in vaudeville form and "The Heart of Chicago" on the Butterfield time in form of a headline feature, in which the engine scene of the original Lincoln J. Carter play is employed.

Will Archie has opened on the Loew time.

B. C. Hart, the newspaperman who died in Los Angeles, was buried on April 19 in St. Michael's Cemetery, Astoria, Long Island. Only members of the family were present. They were Lily Dean Hart, a daughter; her husband, Wilfred Berwick; and his parents, Mr. and Mrs. Solon Berwick. Berwick and Hart are appearing in vaudeville.

At the time of his death, Mr. Hart was Los Angeles representative of *The Morning Telegraph*. Before entering the newspaper field, Mr. Hart was a minstrel of considerable prominence.

CONCLUSIVE EVIDENCE—

Retained for a Second Week at the Palace, New York

Florence Nash

—IN—

"PANSY'S PARTICULAR PUNCH"

By WILLARD MACK

The only sketch, with possibly one exception, ever held over for a second week at America's premier vaudeville theatre



Photos by La Binc, Seattle.

MAURICE BRIERRE AND MISS GRACE KING,

Offering Louis Wealyn's "The Little Girl from Boston and the Boy from New Orleans"

THE VAUDEVILLE SPOTLIGHT

CHICAGO VARIETY GOSSIP

CHICAGO (Special).—The Palace had a particularly good bill last week and consequently Holy Week was a prosperous period for that theater. The Majestic bill was ordinary, lacking a headliner with drawing power. The position was occupied by George Nash and company in "The Unexpected," an interesting sketch but not strong enough to headline such a bill. The Farber Girls withdrew from the Palace bill because they were assigned to third position. The show ran long enough without them, so no act was substituted. Richard C. Travers registered a decided success at the Palace.

The Consolidated Agency in Kansas City is no longer booking the Empress in that city, the theater having been turned over to Charles Jacobs, a Denver vaudeville agent, who also books the Empress at Denver.

The Rialto Theater will play vaudeville when it opens.

"The Divorce Question" has been con-

densed to vaudeville time and at its preliminary showing here last week won favor. It is produced by the American Production Company.

Patricola jumped to Spokane, Wash., to open on the Pantages Circuit on April 23. She was forced to settle an advertising bill at the Halsted Empress in Chicago, where she had contracted to appear April 24-26.

"The Elopers" will open on the Pantages Circuit early in June. George Brown, the walker, starts the tour the same month. Fill Morris opens on the time on May 29.

Commenting upon the variety debut of Mr. Travers at the Palace, Percy Hammond, of the Chicago Tribune, said:

"Mr. Travers, the moving picture star, swerves temporarily from his orbit to join the meaner gems which stud variety's girlie at the Palace. You see him first leaving the Essanay armament (in photographs) with thousands of his fellow suns swarming around his chariot and shouting good wishes for a pleasant journey to the lesser realms. Mr. Henry Walthall, Mr. Sidney Ainsworth, Miss Edna Mayo and countless others climb upon the running board, deporting themselves so feverishly that they appear to be under the influence of developing fluid. His speedy progress, unmindful of motorcycle cops, open bridges, et cetera, brings him quickly to the Palace, and as the screen ascends he glides upon the stage in his car and becomes audible.

"Mr. Travers's green and white sport shoes seem to interest the matinee audience more than did his monologue, which was rather drearily autobiographical. He is not, perhaps, a brilliant raconteur. At least you feel that conversation with him might, after a while, be abandoned with no great reluctance. Yet he is modest, self-deprecating, lustrous as to person and habitually, and he strives to please. The observation of an eminent cynic that patriotism is the last refuge of a scoundrel finds easy paraphrase in the theater these days.

And so such indifference as may exist toward Mr. Travers's personal memoirs is dispelled when he intones, to the accompaniment of the band, certain sane, star spangled, and aquiline stanzas entitled "Wake Up, America." He goose-steps from the stage to great applause, leaving those present, however, reconciled to the fact that he is usually to be seen, not heard."

Harry Mountford, now on the Coast, is expected back in Chicago about May 11.

E. E. MEREDITH.

MOSS TO BUILD THEATER

B. S. Moss has purchased the plot of ground on Washington Heights, situated on the northwest corner of 181st Street and Broadway, embracing fifteen city lots. Mr. Moss intends to build a theater of 3,500 seating capacity, the frontage occupying an entire block, extending to 182nd Street. The estimated cost will be one million. Ground will be broken at once.

January 1, 1917, is the date given for the completion of the theater, which will be Mr. Moss' second house on Washington Heights. The Hamilton theater, at 146th Street and Broadway, is the other Morse theater in that section. The new house, to be called Moss' 181st Street Theater, will play vaudeville and photoplays.

LIBRARY WILLED TO MISS NASH

ALBANY, (Special).—Florence Nash, the actress now in vaudeville, receives the library and art collection, valued at \$50,000, of John Mack, the Albany sportsman, who died recently in New York City. Miss Nash was a niece of Mr. Mack. His three sisters get the bulk of his estate, estimated at \$500,000. The sisters are Mary Keogh, Ellen F. Nash and Nora E. Mack.

LONDON NOTES

LONDON (Special).—Helena Frederick is back in town, having produced a new farcical playlet, "Caught in the Storm."

Adeline Genée has just presented a new ballet, "The Pretty Prentice," at the Coliseum.

De Haven and Rice have just sailed for South Africa to tour the African Theaters Trust Limited time.

Sarah Bernhardt presented a new playlet, "Une d'Elles," written by Lysianne Bernhardt, at the Coliseum on April 10. It's a passionate farewell between a mother and her soldier son. The critics termed it a too painful reminder of the horrors of war.

Billy Gould and Belle Ashlyn opened at the Coliseum and went strongly at their London debut.

Ethel Levey is singing "Where Did Robinson Crusoe Go with Friday on Saturday Night?" in "Follow the Crowd."

Ada Reeve, with the co-operation of the staff of the Palace, Manchester, entertained some two thousand wounded, their nurses and doctors at the Palace. Among those appearing was wee Georgie Wood.

Cissie Loftus has fully recovered from her serious illness.

CURRENT BILLS

PALACE.—Helen Ware and company, Florence Nash and company, Nora Bayes, "Jasper," Elsie Piller and Dudley Douglas, Beatrice Herford, Kate Elinore and Sam Williams, the Ballet Divertissement, Three Keatons, Royal Poliana Sextette.

COLONIAL.—May Naudain and Anatol Friedland, Craig Campbell, Allan Dinehart and company, Helene Davies, Fred McKay and Otis Arding, Inebot, Conn and Corcoran, Kartell.

ALHAMBRA.—Frank McIntyre and company, Charles and Henry Risotto, Rae Elinore Hall, Charlie Howard and company, Lou Holtz, Alderman Francis P. Bent, Herbert's Dogs, Francis Renault, Kerr and Western.

ROYAL.—Mrs. Gene Hughes and company, Bert Fitzgibbon, Ryan and Lee, Maria and Scofield, Donaldina and company, Kaufman Brothers, Tiford and company, Folson and Brown, Dare Brothers, Florette.

ORPHEUM.—Eva Tanguay, Bert Kaimar and Jessie Brown, "Petticoats," Primrose Four Hall and West, Kaitama, Marion Weeks, Palfrey, Hall and Brown, Vasco.

BUSHWICK.—Sam Bernard, Arthur McWatters and Grace Tyson, Truly Shattuck, Mr. and Mrs. Gardner Crane, Dooley and Ruzel, Charles E. Evans, and company, Harry Clarke, Lucie Valmont, Jack Reymon, Pleiert and Scofield.

PROSPECT.—Jack Wilson Trio, Pat Rooney, and Marion Bent, Fred J. Ardath and company, Franklin J. Arrell and company, California Orange Pickers, Herbert Clifton, Maude Muller Carlisle and Romer, Musical Johnsons, Wilson and Lenore, Lambert and Fredericks, the Landis.

VAUDEVILLE DATES

ADAMS and Murray: Palace, Chgo.; Columbia, St. Louis, 30-May 6.	ANTRIM and Vale: Keith's, Dayton; Keith's, Columbus, May 1-6; Keith's, Toledo, 8-13.	BAKER and Janis: Colonial, Erie, Pa.
AID E. AIDE and Hughes: Keith's, Clnt., May 1-6; Keith's, Wash., May 1-6; Keith's, Phila., 8-13.	ANTWERP Girls, Five: Lyric, Birmingham, 27-29; Forsythe, Atlanta, May 1-6; Bijou Savannah 11-13.	BALL, Ernie: Maryland, Balto., May 1-6.
AJAX and Emilie: Keith's, Clnt.; Keith's, Indianapolis, May 1-6.	ARDATH, Fred J. Co.: Prospect, B'lyn.	BALL, Ray E.: Alhambra, N.Y.C.
ALEXANDER Kids: Princess, Nashville, May 1-3; Orph., Chattanooga, 4-6; Princess, Nashville, 8-10.	ARDELL, Franklin: Prospect, B'lyn.; Keith's, Phila., May 1-6.	BALL and West: Orph., B'lyn.; Bushwick, B'lyn., May 1-6; Keith's, Wash., 8-13.
ALLEN and Howard: Palace, Chgo.; Columbia, St. Louis, 30-May 6.	AUSTRALIAN Woodchoppers: Forsythe, Atlanta, May 8-13.	BALLET Divertissements: Palace N.Y.C.; Keith's, Boston, May 8-13.
ALVIN Brothers: Keith's, Cleveland, May 1-6.	AVON Four: Lyric, Birmingham, May 1-3; Princess, Nashville, 4-6; Keith's, Clnt., 8-13.	BANKOFF and Girlie: Orph., Denver.
AMBLER Brothers: Orph., Montreal.	BAKELOR Dinner: Maj., Chgo.; Columbia, St. Louis, 30-May 6.	BARABAN and Groh's: Keith's, Wash.; Maryland, Balto., May 1-6; Prospect, B'lyn., 8-13.
ANKERS, Three: Empress, Grand Rapids; Temple, Hamilton Can., May 1-6; Dominion, Ottawa, 8-13.	BAKER, Belle: Shea's, Buffalo.	BARAT, Arthur Co.: Grand, Knoxville, 27-29.
ANNAPOLIS Boys: Lyric, Birmingham, May 8-10; Princess, Nashville, 11-13.		BARNES, Stuart: Orph., New Orleans.
		BARRY, Lydia: Orph., Oakland, 30-May 6.
		BARRY, Mr. and Mrs. J.: Royal N.Y.C., May 1-6; Alhambra, N.Y.C., 8-13.

COMING HEADLINERS

WEEK OF MAY 1.—Colonial, Ideal; Alhambra, "Petticoats," Van and Schenck; Royal, Mr. and Mrs. Jimmie Barry; Orpheum, Anna Wheaton and Harry Carroll, Claude Gillingwater and company, Jack Wilson Trio; Bushwick, "Nursery Land"; Prospect, Misses Campbell, Loney Haskell.

WEEK OF MAY 8.—Colonial, Gaston Palmer; Alhambra, Beatrice Herford, Mr. and Mrs. Jimmie Barry; Royal, Misses Campbell; Orpheum, Mary Shaw and company, Rooney and Bent, Marie and Mary McFarland; Bushwick, Mercedes, Jack Wilson Trio, Claude Gillingwater and company; Prospect, Leo Beers.

HARRY HOLMAN

In "ADAM KILLJOY" by Stephen Champlin

After 40 consecutive, successful weeks on Keith, Orpheum, United and Interstate time, returned to New York City, Sunday, April 16th, playing Two Houses, Olympic and Columbia Theaters. On 7th, at Columbia, changed after matinee to close the show at night. Not a customer walked out on us. 20 minutes of solid, legitimate laughs; 5 curtains at finish. Audience still seated and applauding for more. Ask Jack Shea. He'll tell you.

JUST FINISHED ANOTHER SUCCESSFUL WEEK AT B. F. KEITH'S PROSPECT, BROOKLYN

Direction THOS. J. FITZPATRICK

MAY NAUDAIN

IN VAUDEVILLE

Under direction ALF T. WILTON

SYLVIA JASON

With Harry Tighe in Vaudeville

Miss DON FUNG GUE

in "The Children of the Buddha"

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

MISS IRENE FRANKLIN

and MR. BURTON GREEN

Representative, Frederic McKay

MARY SHAW

IN VAUDEVILLE

Presenting THE DICKEY BIRD

Direction ARTHUR HOPKINS

CLIFTON WEBB

Mgt. Marbury-Cornstock Co.

EVELYN BLANCHARD
PRESENTS

MARIE NORDSTROM

JOHN CUTTY

One of the Famous
Six Musical Cuttys

Direction Harry Weber

Agnes Scott and Harry Keane

in "THE FINAL DECREE," by Agnes Scott
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

ERFORDS SENSATIONS

The Climax of Aerial Art

Direction MAX HAYES

BARTON, Sam: Orph., Minneapolis, Palace, Chgo., 30-May 6.
BATES, Nora: Palace, N.Y.C.
BEEBE, N. and Anderson: Keith's, Louisville, May 1-6; Keith's, Chgo., 8-13.
BEERS, Leo: Keith's, Boston; Colonial, N.Y.C., May 1-6; Prospect, B'klyn, 8-13.
BENNETT, Murray: Orph., Winthrop.
BENNETT, Sisters: Roanoke, Roanoke, Va., May 1-3; Lyric, Birmingham, 8-10; Princess, Nashville, 11-13.
BENSEE and Baird: Shea's, Buffalo, May 8-13.
BENT, Francis: Alhambra, N.Y.C.
BENNY and Woods: Orph., Los Angeles, 30-May 6.
BERESFORD, Harry, Co.: Keith's, Dayton; Keith's, Indianapolis, May 1-6; Keith's, Louisville, 8-13.
BERGEN, Alfred: Keith's, Wash.
BERGERE, Valerie: Shea's, Buffalo; Shea's, Toronto, May 1-6.
BERNARD, Sam, Co.: Bushwick, B'klyn.
BIG City Four: Shea's, Toronto; Palace, Chgo., 30-May 6.
BILFORD, Trio: Keith's, Toledo; Hippo, Youngstown, May 1-6; Keith's, Cleveland, 8-13.
BILLEY and Lerner: Orph., St. Paul, 30-May 6.
BLANCHE, Belle: Keith's, Phila., Maryland, Balto, May 1-6.
BLOOM, Max, Co.: Forsythe, Atlanta, 24-29; Bijou, Savannah, May 1-3; Orph., Jacksonville, 4-6; Victoria, Charleston, 8-13.
BOB and Tip: Victoria, Charleston, 27-29.
BOOTH and Leander: Orph., Chattanooga, 27-29; Princess, Nashville, May 1-3; Lyric, Birmingham, 4-6; Roanoke, Roanoke, Va., 8-10.
BOWERS, Fred, Y.: Orph., Portland, Ore.; Orph., New Orleans, 30-May 6.
BOYD, Stella: Grand, Calgary, Can.; Orph., Seattle, 30-May 6.
BRICE, Fannie: Orph., 'Frisco; Orph., Sacramento, May 1-2; Orph., Stockton, 3-4; Orph., Fresno, 5-6.
BRIDE Shop: Maj., Chgo.
BRIERE and King: Orph., Minneapolis.
BROWN and Baldwin: Orph., 'Frisco, 30-May 6.
BROWER, Walter: Keith's, Indianapolis, May 1-6; Keith's, Louisville, 8-13.
BROWN, George, Co.: Lyric, Birmingham, May 1-3; Princess, Nashville, 4-6.
BROWN and Kilgour: Grand, Knoxville, May 1-3; Orph., Chattanooga, 4-6; Lyric, Birmingham, 8-10; Princess, Nashville, 11-13.
BUDD, Ruth: Keith's, Toledo; Hippo, Youngstown, May 8-13.
BURKHARDT, Maurice: Palace, Chgo.; Keith's, Indianapolis, May 1-6.
BURLEY and Burley: Columbia, St. Louis; Maj., Milwaukee, 30-May 6.
BURNHAM and Irwin: Orph., London, Can., May 1-6.
CAHILL, Marie: Orph., Kansas City, 30-May 6.
CAITES, Brothers: Keith's, Columbia.
CALVE, Mme.: Orph., Oakland.
CAMPELL, Craig, Co.: Colonial, N.Y.C.
CAMPBELL, Misses: Keith's, Wash.; Prospect, B'klyn, May 1-6; Royal, N.Y.C., 8-13.
CANNON and Lee: Orph., St. Paul.
CAPAULCON, Chief: Bijou, Richmond, May 1-3; Colonial, Norfolk, 4-6; Forsythe, Atlanta, 8-13.
CARLISLE and Roma: Prospect, B'klyn; Keith's, Boston, May 1-6.
CARPO, Brothers: Orph., Oakland, 30-May 6.
CARR, Alexander, Co.: Orph., Minneapolis; Orph., Winthrop, 30-May 6.
CARUS, Emma: Orph., Denver.
CARREY, Dan P.: Orph., Portland, Ore.
CHERRBERT's Manchurians: Grand, Calgary, Can.; Orph., Seattle, 30-May 6.
CICOLINI: Orph., Los Angeles.
CLARK, Harry: Bushwick, B'klyn; Alhambra, N.Y.C., May 1-6.
CLARK, Wilfred, Co.: Columbia, St. Louis.
CLARK and Hamilton: Orph., Seattle.
CLARK and Verdi: Orph., Los Angeles.
CLAUDIUS and Scarlet: Orph., Savannah, 27-29; Victoria, Charleston, May 1-3; Grand, Knoxville, Tenn., 8-10; Orph., Chattanooga, 11-13.
CLAYTON, Beale: Keith's, Cleveland; Davis, Pittsburgh, May 1-6.
CLIFF, Genevieve: Empress, Grand Rapids; Keith's, Toledo, May 1-6; Hippo, Youngstown, 8-13.
CLIFF, Laddie: Colonial, N.Y.C.
CLIFTON, Herbert: Prospect, B'klyn.
CLIFTON and Fowler: Orph., Stockton, 28-29; Orph., Fresno, 30-May 6.
COAKLEY, Hanrey and Dunlevy: Keith's, Dayton.
COATES: Victoria, Charleston, May 1-13.
COLOMIA L. Belles, Seven: Orph., Chattanooga, 27-29; Victoria, Charleston, May 1-3; Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13.
COMFORT and King: Keith's, Phila.; Keith's, Boston, May 1-6.
CONANT, Caliste: Orph., Kansas City.
CONCHAS, Paul: Keith's, Toledo, May 1-6.
CONLIN, Steele and Parks: Orph., Portland, Ore.
CONNELLY and Webb: Shea's, Toronto; Bushwick, B'klyn, May 1-6.
CONNOLLY, Dolly and Percy: Keith's, Wash., May 1-6.
COOK, Olga: Orph., Salt Lake City; Orph., Denver, 30-May 6.
COOK and Lorenz: Orph., Seattle.
COOPER, Harry, Co.: Keith's, Wash., May 1-6.
CRANBERRIES: Prospect, B'klyn, May 1-6.
CRANE, Mr. and Mrs. Gardner: Bushwick, B'klyn.
CREST, Will, and Blanche: Keith's, Columbus.
CULLIN, James H.: Orph., Omaha, 30-May 6.
CUNNINGHAM, Cecil: Temple, Rochester.
CURTIS, Julia: Shea's, Buffalo; Shea's, Toronto, May 1-6; Temple, Detroit, 8-13.
CUTLER, Albert: Forsythe, Atlanta; Victoria, Charleston, May 8-10.
DALE, Violet: Maj., Chgo.; Maj., Milwaukee, 30-May 6.
DALY, Violet: Orph., Stockton, 26-27; Orph., Fresno, 28-29; Orph., Oakland, 30-May 6.
DAMMERAL, George: Orph., Kansas City; Orph., Omaha, 30-May 6.
DANIELS and Conrad: Royal, N.Y.C.; Alhambra, N.Y.C., May 8-13.
DANIELS and Walters: Victoria, Charleston, May 1-3; Princess, Nashville, 8-10; Lyric, Birmingham, 11-13.
DARE, Brothers: Royal, N.Y.C.
DAVIS, George C.: Royal, N.Y.C.
DE CISMERAS, Mme.: Orph., Minneapolis; Orph., Winnipeg, 30-May 6.
DE LASSIO: Temple, Detroit, May 1-6.
DE LEON and Davies: Keith's, Louisville, May 8-13.
DE MACO, Jack and Kitty: Victoria, Charleston, May 1-3.
DEMONS, Six: Keith's, Boston, May 1-6; Keith's, Phila., 8-13.
DESVAL, Olympia: Alhambra, N.Y.C., May 8-13.
DE VALERIE, Lola: Keith's, Columbus; Keith's, Toledo, May 1-6.
DE VINE and Williams: Orph., Chattanooga, 27-29; Bijou, Richmond, May 1-3; Colonial, Norfolk, 4-6; Forsythe, Atlanta, 8-13.
DE VOY, Emmett, Co.: Orph., St. Paul.
DE VRIES, Henri: Orph., Oakland, 30-May 6.
DIAMOND and Grant: Orph., Toledo, 30-May 6.
DINEHART, Alan, Co.: Colonial, N.Y.C.; Keith's, Wash., May 1-6; Keith's, Phila., 8-13.
DOKSTADER, Lew: Keith's, Boston.
DOLAN and Lenhart: Roanoke, Roanoke, Va., 27-29; Colonial, Norfolk, May 1-3; Bijou, Richmond, 4-6.
DOLLY, Sisters: Bushwick, B'klyn; Keith's, Wash., May 8-13.
DONAHUE and Stewart: Grand, Knoxville, 27-29; Forsythe, Atlanta, May 1-6; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.
DONG, Fong, Gue and Haw: Orph., 'Frisco; Orph., Oakland, 30-May 6.
DONOVAN and Lee: Orph., 'Frisco, 30-May 1.
DOOLEY, J. and E.: Hippo, Youngstown; Empress, Grand Rapids, May 1-6.
DOOLEY, Ray: Orph., Los Angeles.
DOOLEY and Ruzel: Bushwick, B'klyn; Keith's, Phila., May 1-6.
DOOLEY and Sales: Shea's, Buffalo; Shea's, Toronto, May 1-6.
DORALDIVA: Royal, N.Y.C.
DU FOR Boys, Three: Shea's, Buffalo, May 1-6; Shea's, Toronto, 8-13.
DUDLEY, Trio: Maj., Milwaukee.
DUFFY and Lorenz: Temple, Detroit.
DUGAN and Raymond: Orph., Denver.
DUNBAR'S Eight Royal Dragons: Forsythe, Atlanta.
DUNBAR'S Maryland Singers: Keith's, Louisville; Keith's, Dayton, May 1-6.
DUPREE and Dupree: Orph., Denver.
DUTTON'S: Palace, Chgo.
DYER, Faye: Orph., Minneapolis, 30-May 6.
DYER, Hubert, Co.: Orph., Chattanooga, 27-29; Princess, Nashville, May 1-3; Lyric, Birmingham, 4-6; Roanoke, Roanoke, Va., 11-13.
EDDY'S Aerial: Bijou, Richmond, May 8-10; Colonial, Norfolk, 11-13.
EDGE of the World: Orph., Memphis; Orph., New Orleans, 30-May 6.
ELINORE and Williams: Palace, N.Y.C.
ELLIS and Bordon: Palace, Chgo.; Temple, Detroit, May 1-6.
EMBS and Alton: Orph., Portland, Ore.
EMERSON and Baldwin: Keith's, Phila., May 8-13.
EMERSON'S, Three: Bijou, Savannah, May 1-3; Orph., Jacksonville, 4-6; Forsythe, Atlanta, 8-13.
EQUILLI Brothers: Victoria, Charleston, May 1-3; Bijou, Savannah, 4-6; Orph., Chattanooga, 8-10; Grand, Knoxville, 11-13.
EVANS, Charles E.: Bushwick, B'klyn; Keith's, Boston, May 1-6.
FARRER Girls: Columbia, St. Louis; Maj., Chgo., 30-May 6.
FARRELL, Margaret: Keith's, Boston, May 8-13.
FASHION Show: Colonial, Erie, Pa.; Shea's, Buffalo, May 1-6.
FERN, Harry, Co.: Colonial, Erie, Pa., May 8-13.
FISHER, Grace, Co.: Lyric, Birmingham, May 1-3; Princess, Nashville, 4-6; Orph., Chattanooga, 8-10; Grand, Knoxville, 11-13.
FISKE, McDonough and Scott: Lyric, Birmingham, 27-29; Orph., Chattanooga, May 1-3; Grand, Knoxville, 4-6; Colonial, Norfolk, 8-10; Bijou, Richmond, 12-13.
FITZGERALD and Marshall: Orph., St. Paul, 30-May 1.
FITZGIBBONS, Bert: Royal, N.Y.C.
FITZGIBBONS, Marie: Keith's, Dayton.
FLANAGAN and Edwards: Maj., Chgo., 30-May 6.
FLETCHER, Charles L.: Grand, Knoxville, 27-29; Princess, Nashville, May 1-3; Lyric, Birmingham, 4-6.
FLORETTE: Royal, N.Y.C.
FLORENT and Brown: Royal, N.Y.C.
FORD and Hewitt: Keith's, Dayton.
FOREST Fire: Shea's, Buffalo; Shea's, Toronto, May 1-6; Keith's, Boston, 8-13.
"FORTY Winks": Orph., Seattle.
FOY, Eddie, and Family: Maj., Milwaukee.
FRANCIS, Adeline: Shea's, Toronto.
FRANKLIN, Irene, and Bert Green: Keith's, May 1-6.
FRENCH and Els: Keith's, Wash.; Maryland, Balto., May 1-6.
GALLAGHER and Martin: Davis, Pittsburgh; Maj., Chgo., 30-May 6.
GARDINER Trio: Palace, Chgo., 30-May 6.

Direction NORMAN JEFFERIES

with AGNES CAIN-BROWN

DOTTIE KING

Featured with Ballet Divertissements

MEETING WITH SUCCESS AT ALL B. F. KEITH THEATRES

Direction PAUL DURAND

NEIL PRATT

IN VAUDEVILLE

Care Max Hart

BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

LADY SEN MEI

Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Renold Wolf and Clifton Crawford

Direction FRANK EVANS

ETHEL

BRENDA

CLIFTON and FOWLER

Offering "THE SAINT AND THE SINNER"

Direction EVELYN BLANCHARD.

Herbert Moore

Writes for Sam and Kitty Morton, Elizabeth M. Murray, Ray Samuels, McKay and Ardine, Carroll and Pierot, Lew Wells, etc., etc. Sketches, Monologues, Playlets written to ORDER ONLY. Get my Fair Deal Terms. Address me at "The Comedy Shop" 655-C Sheridan Road, Chicago

PLAYLET FOR EMOTIONAL CHARACTER ACTRESS

Two people, unusual theme, splendid finish gives chance for elaborate dressing. Neither necessarily young, characters middle-aged. Price reasonable to actress of repute. Write,

H. A. ARCHIBALD

6 Alfred Street Jamaica Plain, Boston

R. D. LELAND

AUTHOR

Communications care THE MIRROR.

JAMES MADISON

VAUDEVILLE AUTHOR.—Writes all Nat. Wills' material including topical telegrams; also for Al Johnson, Joe Walsh, Morton and Glass, Howard and Howard, Mooney and Bent, Hunting and Francis, Carter and Lee, Fred Dupres and many others. 1493 Broadway, New York.

IF YOU WANT THE RIGHT KIND OF PUBLICITY ADVERTISE IN THE DRAMATIC MIRROR

McCONNEL and Simpson: Temple, Hamilton, Can., May 1-6.
McCORMACK and Wallace: May 1-6.
McDERMOTT, Billy: Orph., Omaha, Orph., Minneapolis, 30-May 6.
McDEVITT, Kelly and Lucy: Orph., Memphis, Orph., New Orleans, 30-May 6; Loric, Birmingham, 8-10.
McFARLAND, Marie and Mary: Keith's, Cleveland; Victoria, Charleston, May 1-3; Orph., Chattanooga, 11-13.
McFARLAND, Mr. and Mrs.: Princess, Nashville, May 8-10.
McINTYRE, Frank, Co.: Alhambra, N.Y.C.
McINTYRE and Heath: Keith's, Wash.
McKAY and Ardine: Colonial, N.Y.C.; Orph., B'klyn., May 1-6.
McWATERS and Tyson: Bushwick, B'klyn.
MELROSE, Bert: Empress, Grand Rapids.
MERCEDES: Bushwick, B'klyn., May 8-13.
METROPOLITAN Dancers: Orph., Minneapolis.
MILANO Four: Temple, Detroit, May 1-6.
MILES, Homer, Co.: Orph., Oakland, 30-May 6.
MILLER and Mumford: Orph., Chattanooga, May 1-3; Grand, Knoxville, 4-6; Roanoke, Roanoke, Va., 11-13.
MILLER and Vincent: Temple, Rochester.
MILZ: Orph., Kansas City, 30-May 6; Keith's, Dayton, 8-13.

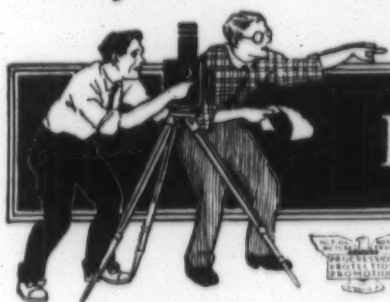
MILTON, Walter C.: Orph., Omaha; Orph., St. Paul, 30-May 8.
MILTON and De Long Sisters: Keith's, Phila.
MIRAN O Brothers: Orph., Kansas City; Maj., Chgo., 30-May 6.
MISKLA, Olga Trio: Orph., St. Paul; Orph., Minneapolis, 30-May 6.
MOORE and Hager: Colonial, Norfolk, May 1-3; Bijou, Richmond, 4-6; Roanoke, Roanoke, 8-10.
MOORE, O'Brien and McCormick: Orph., Kansas City; Orph., Omaha, 30-May 6.
MORGAN Dancers: Orph., B'klyn., May 1-6.
MORIN Sisters: Orph., Winnipeg, 30-May 6.
MORRELL, B., Sextette: Orph., Montreal.
MORRIS, William, Co.: Keith's, Indianapolis; Keith's, Wash., May 8-13.
MORRIS and Allen: Orph., St. Paul; Orph., Winnipeg, 30-May 6.
MORTON, Ed.: Orph., Salt Lake City, 30-May 6.
MORTON and Glass: Keith's, Toledo; Keith's, Columbus, May 1-6; Keith's, Cleveland, 8-13.
MORTON and Moore: Keith's, Cleveland; Temple, Detroit, May 1-6.
MOSCONE Brothers: Keith's, Wash., May 8-13.
MULLEN and Coogan: Maryland, Balto., May 1-6.

NASH, Florence, Co.: Palace, N.Y.C.
NASH, George: Davis, Pittsburgh; Keith's, Cinl., May 1-6; Keith's, Cleveland, 8-13.
NATALIE Sisters: Orph., Kansas City, 30-May 6.
NAUDAIN, May: Colonial, N.Y.C.
NEALAND, Walter, Co.: Prospect, B'klyn., May 1-6.
NEARY and Miller: Bijou, Richmond, May 8-10; Colonial, Norfolk, 11-13.
NELSON, Nicholas, Troupe: Keith's, Phila., May 1-6.
NESHIT, Evelyn, and Jack Clifford: Orph., New Orleans; Shea's, Buffalo, May 8-13.
NEW Producer: Keith's, Dayton.
NICHOLS, Nellie: Loric, Birmingham, 27-29.
NONETTE: Keith's, Phila., May 8-13.
NORDSTROM, Francis: Temple, Rochester.
NORDSTROM, Marie: Forsythe, Atlanta; Princess, Nashville, May 1-3; Loric, Birmingham, 4-6; Keith's, Wash., 8-13.
NORTH Frank Co.: Grand, Atlanta, May 1-6; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.
NORTON and Lee: Keith's, Cinl., May 1-6; Keith's, Indianapolis, 8-13.
NORVELLES: Keith's, Columbus, May 1-6; Keith's, Toledo, 8-13.
NUGENT J. C. Co.: Hipp., Youngstown, May 1-6.
NURSERY Land: Orph.,

B'klyn.; Bushwick, B'klyn., May 1-6.
OAKLAND, Will, Co.: Orph., B'klyn., May 1-6.
O'CONNELL, Neil: Orph., St. Paul, 30-May 6.
ODIVA: Keith's, Louisville; Keith's, Cinl., May 1-6; Keith's, Indianapolis, 8-13.
OHRMANN, Chilson, Mme.: Orph., Frisco.
OLCOTT, Charles: Maj., Chgo., Old Homestead Eight; Maryland, Balto.
OLIVER and Oip: Palace, Chgo., Hipp., Youngstown, May 1-6; Forsythe, Atlanta, 8-13.
ON the Veranda: Princess, Nashville, 24-26; Loric, Birmingham, May 1-3; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.
ORANGE Packers: Prospect, B'klyn.
ORREN and Drew: Bijou, Richmond, May 8-10; Colonial, Norfolk, 11-13.
ORTH and Dooley: Keith's, Cinl.; Keith's, Louisville, May 1-6.
OVERTONES: Grand, Calgary, Can.; Orph., Seattle, 30-May 6.
PAIDEN, Sarah, Co.: Keith's, Toledo; Colonial, Erie, Pa., May 1-6.
PALFREY, Hall and Brown: Orph., B'klyn.; Royal, N.Y.C., May 1-6.
PALMER, Gaston: Prospect, B'klyn., May 1-6; Colonial, N.Y.C., 8-13.
PARILLO and Frabito: Princess, Nashville, 27-29; Maj., Milwaukee, 30-May 8.
PARISH and Perry: Keith's, Boston; Orph., B'klyn., May 1-6.
PASSION Play of Washington Square: Hipp., Youngstown; Keith's, Cleveland, May 1-6; Keith's, Indianapolis, 8-13.
PASSION Play of Washington Square (Western): Orph., Salt Lake City; Orph., Denver, 30-May 6.
PATT R. C. O. L. and Myers: Loric, Hamilton, Can., May 1-6; Dominion, Ottawa, 8-13.
PATTERSON, Burdella: Hipp., Youngstown, May 1-6; Empress, Grand Rapids, 8-13.
PAUL, Levan and Dobbs: Columbia, St. Louis.
PAYNE and Niemeyer: Temple, Rochester; Keith's, Columbus, May 1-6; Keith's, Toledo, 8-13.
PETERSON Brothers: Empress, Grand Rapids, May 1-6.
PETTICOTTS: Orph., B'klyn., 1-6; Keith's, Cleveland, 8-13.
PHILLIPS, Mr. and Mrs. Norman: Shea's, Toronto.
PIERLO and Schofield: Bushwick, B'klyn.
PIETRO: Orph., Stockton, 26-27; Orph., Fresno, 28-29; Orph., Los Angeles, 30-May 6.
PILGER and Douglass: Palace, N.Y.C., Davis, Pittsburgh, May 8-13.
POWDER and Capman: Keith's, Cleveland; Keith's, Cinl., May 8-13.
PONZELLO Sisters: Maryland, Balto., May 1-6; Colonial, N.Y.C., 8-13.
POWER, Catharine: Orph., Stockton, 26-27; Orph., Fresno, 28-29; Orph., Los Angeles, 30-May 6.
PRIMROSE Four: Orph., B'klyn.; Keith's, Phila., May 8-13.
QUIGLEY and Fitzgerald: Keith's, Phila.
QUINN and Lafferty: Temple, Detroit, May 1-6; Loric, Hamilton, Can., 8-13.
QUITROGA: Orph., Sacramento, 1-3; Orph., Stockton, 3-4; Orph., Fresno, 5-6.
RANDEGGER, G. Aldo: Keith's, Cinl., May 8-13.
RED Heads: Orph., New Orleans, 30-May 6.
REGEL, Dorothy, Co.: Keith's, Wash.; Orph., B'klyn., May 1-6; Keith's, Phila., 8-13.
RENAULT, Francis: Alhambra, N.Y.C.
RHODES, Mack Major: Maj., Milwaukee; Columbia, St. Louis, 30-May 6.
RICE, Andy: Orph., Frisco, Orph., Oakland, 30-May 6.
RICE, Elmer and Tom: Temple, Detroit.
RICHMOND, Dorothy, Co.: Empress, Grand Rapids, May 1-6.
RIGOLETTO Brothers: Alhambra, N.Y.C.; Bushwick, B'klyn., May 1-6.
RING, Julie, Co.: Orph., Denver.
RIVER of Souls: Orph., Kansas City; Orph., Omaha, 30-May 6.
RONAIR, Ward and Farren: PoE, Chgo.; Keith's, Columbus, May 1-6.

ROONEY and Bent: Prospect, B'klyn.; Keith's, Wash., May 1-6; Orph., B'klyn., 8-13.
ROVER, Al., and Sister: Keith's, Cleveland.
ROWLAND, Adele: Maj., Milwaukee; Chgo., 30-May 6.
ROY and Arthur: Forsythe, Atlanta, May 1-6; Loric, Birmingham, 8-10; Princess, Nashville, 11-13.
ROYE, Ruth: Hipp., Youngstown.
RYAN and Lee: Royal, N.Y.C.; Colonial, Erie, Pa., May 1-6; Davis, Pittsburgh, May 8-13.
RYAN and Tierney: Bushwick, B'klyn., May 8-13.
SABINE, Vera, Co.: Keith's, Boston; Alhambra, N.Y.C., May 1-6.
SALE, Chic: Keith's, Indianapolis; Hipp., Youngstown, May 1-6; Keith's, Cinl., 8-13.
SALON Singers: Shea's, Buffalo; Shea's, Toronto, May 1-6; Hipp., Youngstown, 8-13.
ST. DENIS, Ruth, Co.: Orph., Frisco, 24-May 7.
SANSONE and Delilah: Forsythe, Atlanta, 24-26; Bijou, Richmond, May 1-3; Colonial, Norfolk, 4-6.
SCHEFF, Fritz: Orph., Portland, Ore.
SCHANCK and Percival: Keith's, Louisville.
SCHOOLER and Dickinson: Keith's, Phila., May 1-6.
SCOTT and Keane: Bijou, Richmond, 27-29.
SHABROCK'S: Empress Grand Rapids, May 1-6.
SHATTUCK, Truly, and Marta Golden: Bushwick, B'klyn.; Keith's, Boston, May 1-6.
SHAW, Mary, Co.: Keith's, Boston; Orph., B'klyn., May 8-13.
SHAYNE, Al.: Keith's, Toledo, May 1-6; Keith's, Cleveland, 8-13.
SHERMAN, Dan Co.: Victoria, Charleston, 24-26; Colonial, Norfolk, May 1-3; Bijou, Richmond, 4-6.
SHERMAN and Uttry: Keith's, Cleveland, May 1-6.
SIMMS, Willard, Co.: Orph., Oakland; Orph., Los Angeles, 30-May 6.
SMALLEY, Ralph: Keith's, Louisville; Keith's, Cinl., May 1-6; Davis, Pittsburgh, 8-13.
SMITH and Austin: Orph., Kansas City; Keith's, Cleveland, May 1-6.
SMITH, Irene and Bobby: Temple, Detroit; Empress, Grand Rapids, May 8-13.
SNOW, Ray: Colonial, Erie, Pa.
SOLAR, Willie: Keith's, Louisville, May 1-6; Keith's, Dayton, 8-13.
STANDISH, Jessie: Orph., Montreal; Loric, Hamilton, May 1-6; Dominion, Ottawa, 8-13.
STAPLES, Five: Orph., Minneapolis, 30-May 6.
STEADMAN, Al and Fanny: Keith's, Indianapolis.
STEVENS and Falk: Orph., Salt Lake City; Orph., Denver, 30-May 6.
STONE and Haynes: Orph., Salt Lake City, 30-May 6.
STONE and Kallis: Palace, Chgo., 30-May 6.
SURAT, Vasek, Co.: Orph., Omaha; Orph., St. Paul, 30-May 6.
SVENGALI: Grand, Calgary, Can.; Orph., Seattle, 30-May 6.
SULLIVAN, Arthur, Co.: Orph., Kansas City, 30-May 6.
SULTANAS: Orph., Salt Lake City, 30-May 6.
SUTTON, McIntyre and Sutton: Colonial, Erie, Pa., May 8-13.
SWIFT, Thomas, Co.: Keith's, Dayton, May 8-13.
SYLVESTER and Vance: Hipp., Youngstown.
TANCO: Shoes: Orph., Montreal; Dominion, Ottawa, May 1-6.
TANGUAY, Eva: Orph., Memphis; Orph., New Orleans, 30-May 6.
THOMAS, Phillip, Quartette: Shea's, Toronto, May 8-13.
TIGHE, Harry and Sylvia Jacob: Columbia, St. Louis; Maj., Milwaukee, 30-May 6; Hipp., Youngstown, 8-13.
TOGAN and Geneva: Empress, Grand Rapids; Keith's, Toledo, May 1-6; Keith's, Indianapolis, 8-13.
TILFORD Co.: Royal, N.Y.C.
TOMBOYS, Two: Orph., Oakland; Orph., Sacramento, 1-4; Orph., Stockton, 3-6.
Orph., Fresno, 5-6.

TOMPKINS, Susan: Victoria, Charleston, 27-29; Roanoke, Roanoke, Va., May 1-3.
TOYE, Dorothy: Orph., Winnipeg.
TRAVELS, Noel, Co.: Shea's, Buffalo, May 1-6; Shea's, Toronto, 8-13.
TUCKER, Sophie: Temple, Detroit; Empress, Grand Rapids, May 1-6.
TUSCANO Brothers: Columbia, St. Louis, 30-May 6.
VAGRANTS, Three: Keith's, Phila.
VALENTINE and Bell: Orph., Salt Lake City, 30-May 6.
VALMONT, Lucy, Co.: Bushwick, B'klyn.
VAN and Schenck: Maryland, Balto., 24-26; Alhambra, N.Y.C., May 1-6.
VANDERHILT and Moore: Orph., Stockton, 26-27; Orph., Fresno, 28-29; Orph., Los Angeles, 30-May 6.
VASCO: Orph., B'klyn.; Bushwick, B'klyn., May 1-6.
VELDE Troupe: Princess, Nashville, May 8-10; Loric, Birmingham, 11-13.
VERNON and Stanley Theater: Schoharie, N.Y., April 24.
Casino, Schenectady, 25.
Darling Gloversville, 27-29.
VINCENT, Claire, Co.: Maj., Milwaukee.
WAKEFIELD, W. H.: Orph., Los Angeles.
WARD and Faye: Keith's, Indianapolis.
WARE, Helen, Co.: Palace, N.Y.C.
WARREN and Couly: Orph., Salt Lake City, 30-May 6.
WARREN and Templeton: Keith's, Boston, May 8-13.
WATKINS and Williams: Victoria, Charleston, 27-29.
WATSON Sisters: Orph., Seattle.
WEEKS, Marion: Orph., B'klyn.; Keith's, Wash., May 1-6.
WELCH, Ben: Shea's, Toronto; Royal, N.Y.C., May 8-13.
WELLS, Norworth and Moore: Royal, N.Y.C., May 1-6.
WENTWORTH, Vesta and Teddy: Temple, Rochester.
WERNER-Amoros Troupe: Garfield, Wilmington, Del.
WHEATON, Anna, and Harry Carroll: Keith's, Wash.; Orph., B'klyn., May 1-6.
WHEELER, Bert, Co.: Orph., Salt Lake City; Orph., Denver, 30-May 6.
WHELAN, Albert: Temple, Rochester; Keith's, Cinl., May 1-6; Keith's, Wash., 8-13.
WHICH One Shall I Marry: Keith's, Boston, May 1-6; Colonial, Norfolk, 8-10; Bijou, Richmond, 11-13.
WHIFFEN, Thomas Mrs. Co.: Maj., Chgo.; Davis, Pittsburgh, May 1-6.
WHIPPLE-Huston, Co.: Grand, Knoxville, Tenn., May 1-6; Orph., Chattanooga, 10-13.
WHITE, Caroline: Keith's, Louisville, May 1-6; Forsythe, Atlanta, 8-13.
WHITE, Porter: B'klyn., May 1-6.
WHITE and Clayton: Orph., New Orleans; Keith's, Louisville, May 8-13.
WHITE, Porter J., Co.: Dominion, Ottawa.
WHITTING and Burt: Orph., Denver.
WHICOX, Bert, Co.: Orph., Savannah, 27-29; Orph., Chattanooga, May 1-3; Grand, Knoxville, 4-6; Bijou, Richmond, 8-10; Colonial, Norfolk, 11-13.
WILLARD, Victoria: Princess, Nashville, 27-29; Forsythe, Atlanta, May 1-6; Orph., Chattanooga, 8-10.
WILLIAMS and Wolfus: Colonial, Erie, Pa.; Keith's, Toledo, May 1-6; Keith's, Toledo, 8-13.
WILLING, Bentley and Willing: Grand, Calgary, Can.; Orph., Seattle, 30-May 6.
WILSON, Jack, Co.: Prospect, B'klyn.; Orph., B'klyn., May 1-6; Bushwick, B'klyn., 8-13.
WILSON and Aubrey: Loric, Hamilton, Can., May 8-13.
WILSON and Lenore: Prospect, B'klyn.
WOOD, Beitt: Temple, Detroit; Colonial, Erie, Pa., May 1-6; Shea's, Buffalo, 8-13.
WOOD, Mitt: Grand, Knoxville, Tenn., May 1-3; Orph., Chattanooga, 4-6.
WRIGHT and Dietrich: Keith's, Louisville; Davis, Pittsburgh, May 1-6; Keith's, Cleveland, 8-13.
ZALLAH, Mlle.: Bijou, Richmond, May 1-3; Colonial, Norfolk, 4-6.
ZORA, Gara: Orph., Salt Lake City, 30-May 6.



MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908



COMMENT AND SUGGESTION

GETTING BACK AT BEAUTY

THE MIRROR always welcomes free and fair discussion of matters of moment pertaining to the motion picture art, especially from people who are vitally interested in some phase of the profession. Some issues ago we printed a communication entitled "Beauty vs. Ability," written by a patron of the pictures, who criticised the casting of some screen plays from the standpoint of the spectator who rather favors feminine pulchritude. It was inevitable that this left-handed slap at some of the old-timers who tend to "lag superfluous upon the screen" should provoke a sharp answer, but when one is as sweetly reasonable as the following we are glad to print it. THE MIRROR does not arrogate omniscience to itself, and is always willing to umpire a battle of the wits, when it does not descend to personalities. The following communication strikes us as being "the retort courteous":

Editor DRAMATIC MIRROR:

He (I'm SURE it's HE) who wrote "Beauty vs. Ability" misses one great point, namely: No one woman is beautiful to all men! Again: "Personality"! What appeals to one repels another. These things are entirely a matter of viewpoint. In a theater a few days ago, I heard two men discussing the cast thus: "You call her a beauty? She's too, too thin! Now, there's my idea of a truly beautiful woman!"

The first man laughed jeeringly: "Why, man, she's absolutely fat!"

Now to MY eye both men were wrong!

Opinion, viewpoint, is what evens up things in this life. It is just the same with age. Many women are not considered beautiful until life and time has softened, mellowed, developed them. The beauty of youth appeals to many as unripe, unformed "bread-and-butter misses." The opinion of one man doesn't make a beauty any more than it makes an actress.

Experience in life gives ability to portray character with thought and feeling. Most thinking people prefer to see life pictured by the capable person who can give delight in smooth, artistic touches. Enjoyment makes one forget the person in the character. Where beauty alone is sought, do we get the higher lights, the big touches that experience only can give? Can youth and beauty, even with competency, give the satisfaction that a strong, capable actress, such as Betty Nansen gives to her characterizations?

Again it's what appeals to the individual. Shall any capable woman over 35 be dubbed "a hen"? Both men and women are like wine, improved with age; mellowed by experience and education. Heaven deliver the majority of us from the fledgling in the nest. Remember that the mother bird does not force the little one from the edge till fully feathered. Too much youth in pictures is reminiscent of fluttering wing and open beak-seeking food—flattery is food to the average youth. Let us have the sweet, young things play sweet, young parts. When we ask for bread why give us a stone?

Does beauty of outline belong only to youth? Consider the statues that represent the most beautiful men and women of ancient days; are they of the long, slim-limbed type? Give us beauty of soul, be it even aged; artistic interpretation is more and more demanded in pictures each day

that passes. The character woman is fast coming into her own.

To the minds of the majority—I speak advisedly—the ability to make one's part stand out above even better parts is a matter of acting or "personality." An aristocratic personality is a great asset to any picture player; few have it. When the actor or actress forgets self in the part portrayed then do we forget age, beauty, youth, plainness—everything but living the life of the character before us. ART! We feel only charm at being lifted out of ourselves.

Several "homely" women of the stage were the greatest drawing cards of their day. That was a day when ABILITY counted—and that day is coming back, and soon.



ANITA STEWART (VITAGRAPH).

"A girl who has ability and personal magnetism, but is not blessed with beauty"—as our friend says, not only will "frequently" succeed, but is bound to win. She doesn't need beauty if she has the requisites and brains. All people do not agree with our friend as to the beauty of those he named, but no one questions their ability, personality AND brains. "As a man thinketh so is"—a woman, to him.

Sincerely yours,

CORA DREW.

"Bennie"

To hundreds of motion picture actors, directors, publicity men and many writers, Bennie Zeidman has long been a well-known figure, original and clever in his correspondence and press work, and always ready to accommodate you when you come to him for favors. In connection with the Fine Arts Studio representation in the last issue of THE MIRROR, he spared no pains or effort to assist Miss Mabel Condon, THE MIRROR representative, in the arduous work of preparing the detailed matter for this big representative Studio article, and THE MIRROR is glad to express appreciation and thanks for his efforts in connection with this issue.

When with the Lubin Company he was widely known as "Bennie from Lubinville."

THE MAN IN THE TUB

By GEORGE K. SPOOR

President Essanay Film Mfg. Co.

AN ancient cynic of Sinope crawled forth from his tub in the glare of the mid-day sun, lighted a two-candle power lantern and started out in search of an honest man. He did not find one; he did not expect to find one, and when his blinded vision satisfied his own soul that none existed he exulted: "I knew it," the time-worn phrase—"as old as the Eden tree, as new as the new cut tooth."

There were honest men in Greece.

crawled into their tubs when the first "movie" was produced.

The first "movie" was crude. It was a "tail-ender" to clear people from the vaudeville theaters. But so was the first steam engine crude; so was the first printing press, the first aeroplane.

Now that the photoplay has developed to a point that has attracted universal attention, these same sages are crawling out of their tubs. They don't expect to find any good when they start, and they satisfy their own meager souls that none exists.

The photoplay still is new; it still has many faults; it is only in its early childhood of artistic development. But already it has attained a substantial position and it is traveling fast on the road to ultimate perfection.

That man who cannot see its influence on the human mind and the human heart in the past ten years, its wonderful influence for good, is blind indeed. As an amusement, as an educational factor in the lives of millions, it has been unrivalled. In the future it is bound to be a still greater factor in the education of the people, in their recreation.

The strength of the photoplay lies in the fact that it carries the strongest appeal of any agency to the public in general. Its field covers all humanity, both in deed and situation. It is the closest and most accurate recorder of human events yet devised. It reaches to the very heart of man and portrays everything that is of interest to humanity.

And while it has attained a considerable degree of artistic development, its possibilities are unlimited. The perfection now being worked out would astonish the layman. Many of these inventions are not far away. I might cite one, that of the photoplay screen taking on perspective, every object standing out in relief just as it does in real life—as you see it on the speaking stage. I might cite the certain perfection of the color process, which has been experimented in for years, so that every color will be registered on the screen in exact reproduction of real life.

I might cite scores of other inventions in the process of being perfected, these processes being entirely outside of the struggle for artistic development, which will make the photoplay the greatest factor in the world for scores of purposes.

These inventions are being scientifically worked out and much as they may be thought impossible now, they will come just as surely as the great steam engines of to-day have been wrought from the first crude model of Stevenson.

These same sages who say, "I can see nothing of good in the photoplay,"



Arnold Genthe, N. Y.
GARDA POLOTSKOVA.

MLLE. GARDA POLOTSKOVA

Mlle. Garda Polotskova, who is strikingly beautiful, is an emotional and dramatic dancer of note. She recently made her debut on the screen in Lubin's feature "Love's Toll," by Daniel Carson Goodman, which will be released by the V. L. S. E. Mlle. Polotskova has had a remarkable career since childhood. She was a church singer at the age of four, danced in public at the age of five, and also gave imitations of well-known actresses. She composed a funeral march at the age of eight, and wrote a three act play at the age of nine. One can readily understand that she has versatility and is fortunate in being a writer and musician, for she possesses unusual dramatic ability and expression.

Mlle. Polotskova is connected with the ducal Polish house of Potulicki and other titled families on the continent. She is a great nature lover, and finds her chief out-of-door pleasures in swimming and driving spirited horses.

Her many friends are much interested in her first screen appearance, and her debut should be of unusual interest, as she is a talented, beautiful actress and dancer.

EVERY PRINT A BEAR

California Motion Picture Corporation Does All Its Own Printing!

Many of the additions and improvements that the past month has seen at the plant of the California Motion Picture Corporation at San Rafael, California, have, according to reports from that section, centered to the laboratory, where a two-shift force is now employed turning out positive prints to meet State Right demands for Beatriz Michelena in "The Unwritten Law."

Everything connected with California's features will henceforth be done under our personal supervision. This applies very particularly to copies made from our negatives," declared Alex. E. Beyfuss, General Manager of the California Motion Picture Corporation.

It avails one but very little to secure a perfect negative if the printing is let out to some outsider and then done in a careless or slipshod fashion. In the picture business a great many things must be done over before perfection is arrived at. Some of our scenes are retaken innumerable times because there is something a little under entire satisfaction. It may be in the action, or perhaps in the quality of negative secured. This same rule should apply to positive prints, but it does not when the work is let to an outside firm. The outsider must be figuring on his margin of profit, and to realize it he must use as little stock as possible. He feels that he cannot afford to print over the scene that is just a little below standard.

We specialize now on each individual scene—indeed on each foot of each individual scene. The outside printer, however, from the very exigencies of his business is forced to manufacture the copies on a wholesale scheme. These are some of the reasons why we are giving so much attention at present to our printing department.

"GARY PLAN" IN FILM CAMPAIGN

It's also the "Gary Plan" to boost the Motion Picture Campaign for the Actor's Fund of America. Mr. Samuel Goldfish, Chairman of the National Executive Committee which is promoting the film men's \$500,000 canvass, received word to-day that Mr. V. W. Young, manager of the Art Theater, the largest motion picture house in Gary, Ind., will give to the campaign ten per cent of his receipts on National Motion Picture Tribute Day, May 15th. Exhibitors all over the country are pledging themselves to give a portion of the money taken in at their theaters on that day to swell the great sum which the heads of the motion picture industry contracted to raise in fifteen weeks for the endowment of the Actor's Fund of America. Already nearly 2,000 have volunteered to do this and more.

"ALMOST TOO LATE TO A-MEND"

Motion Picture People Finally Awaken to the Fact That Censorship is Upon Them

Having finally awakened to the fact that, while Federal censorship of motion pictures is still a distant if not an "iridescent dream," State censorship in New York is an accomplished fact, so far as the Legislature can go, the people most interested are gathering all their influence and powers of personal persuasion to prevent the Governor from affixing his signature to the Christman-Wheeler bill. The Dramatic Mirror, on authority of both its regular and special Albany correspondents, predicted the passage of this bill four weeks ago, and editorialized on the advisability of the leaders who were split over Federal censorship getting busy on the local proposition; but having apparently been inoculated with the Mexican "manana" microbe while in Washington, they postponed "preparedness" until after the actual crisis has arrived.

A delegation of motion picture actors and actresses will carry to Albany a petition asking Governor Whitman to veto the Christman-Wheeler bill providing for a State Board of Motion Picture Censors and taxing each 500 feet of film \$5. The list of signatures is headed by that of William A. Brady, part owner of the Paragon Films, Inc. Copies of the petition were circulated in 700 picture theaters in Greater New York Saturday, and 100,000 signatures are hoped for.

The National Board of Review of Motion Pictures (formerly the National Board of Censorship) organized a series of meetings to protest against the bill at the Forty-fourth Street Theater, with Chairman Cranston Brenton the principal speaker. The board estimates the tax would amount to \$500,000 a year and would raise the price of admission to movie houses to a "prohibitive figure."

Without wishing to discourage these earnest, if dilatory, tactics, THE MIRROR may quote an ex-Senator of New York State, very close to the present State administration, who, when asked, "Will Governor Whitman sign the Christman-Wheeler bill?" replied cryptically: "If it was not to be signed it would not have been passed."

Added to this fact that a needy State treasury yawns for the revenue which the censorship bill will bring in, and the appropriation measure introduced and passed at the last minute, providing funds for financing the operations of the new Board of Censors, to begin on July 1. This Mirror's readers may draw their own conclusions. There is no profit in playing Jeremiah, and especially "a prophet not without honor, save in his own land"—but "coming events cast their shadows before," and have been faithfully and impartially reflected in THE MIRROR.

While it is usually better to "let by-gones

be has-beens," the following letter from our legislative correspondent will give an expert, inside view of what should have been done months ago:

ALBANY (Special).—Some weeks ago your Albany correspondent stated to the readers of THE MIRROR in a special article that moving picture censorship in the State of New York was coming. At that time this proposition was the subject of much humor, and ridiculed in general as absurd and impossible. However, your correspondent having a fair knowledge of legislative proceedings in general, and knowing the attitude of many of the up-state legislators on the censorship subject, stood pat on the theories he had advanced. He pointed out at that time that the moving picture interests in presenting opposition to censorship, were doing so in such a manner that they themselves were furthering the cause of censorship more than any member of the Legislature who favored the passing of a censorship measure.

And right here we wish to throw a few bouquets at ourselves, in calling the turn on the passage of the Christman-Wheeler censorship bill by both the Senate and the Assembly of this State, and in the same breath your correspondent would like to make the statement, for the benefit of those of the moving picture industry who were opposed to this legislation, that they have nobody to blame but themselves. And mind, your correspondent does not care to argue for or against the merits of censorship, but he will make the positive statement that had the matter been handled in a manner which would have lent some dignity to the industry, and covered the entire situation on a more conservative basis, it is probable that the censorship proposition could have been beaten—for the present at least.

Furthermore, your correspondent does not care to go into the merit of calibre of some of the talent who appeared in Albany in opposition to censorship, but he will say that after the moving picture interests get a few more jolts on legislative matters such as they got this year—and more are coming sooner or later—they will decide to have their Albany interests handled by somebody who knows the legislative "ins and outs," and can do so without detracting from the dignity of the industry. This will put an end to the business of permitting every Tom, Dick and Harry making speeches for their personal satisfaction, and with the sole object of breaking into print, such as happened this year in the various legislative committee rooms when debate was in order on the several censorship bills that were introduced.

E. F. G.

CONTRIBUTE TO ACTORS' FUND

The motion picture campaign for the Actors' Fund of America was given a decided impetus last week when several members of the Vitagraph Company contributed between them \$500. Anita Stewart, Edith Storey, Dorothy Kelly and several others separated themselves from enough of their weekly stipend to total that amount.

Before the campaign closes the Vitagraph Company, according to J. Stuart Blackton, treasurer of the picture fund, will be among the biggest contributors.

SELIG'S SIEGE OF VICKSBURG

William N. Selig, president of the Selig Polyscope Company, accompanied by Collin Campbell, director, left Chicago last week for visits to St. Louis, Mo., and Vicksburg, Miss. They will visit localities in St. Louis and at Vicksburg, Miss., named in Winston Churchill's story of "The Crisis." It is Mr. Selig's plan to escort a company of Selig players to the siege of Vicksburg in the near future, where scenes for "The Crisis" will be filmed.

FILM LANGUAGE LET LOOSE

American terms in the photo-play world are vastly different from those in England, as Peggy Hyland, the little British star who is soon to make her debut in Famous Players production on the Paramount Programme has discovered. She was discussing her own production, "Saints and Sinners," with her director, when she suddenly hesitated on the brink of a question, "When is this play—or, let loose?" she finally demanded. Then it was explained to Miss Hyland that photoplays are not "let loose" in America, but are released.

CHAPLIN ON THE ESCALATOR

The escalator, or moving stairway, constructed for some of the scenes in "The Floorwalker," the first Mutual-Chaplin release, was installed under the personal direction of the comedian. On his trip to the East, during which he was signed by the Mutual, Chaplin spent nearly an entire day in one of the large department stores. When he left he had all but worn out a pair of shoes in running up and down the moving stairway.



WINIFRED KINGSTON AND DUSTIN FARNUM IN "DAVID GARRICK."
(Pallas Paramount.)

BILLY BURKE BOOMING

"Gloria's Romance" Gets an Advance Booking that Rivals Raver's "Cabrera"

Exhibitors are responding to the announcement of "Gloria's Romance," the motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, and as one man they have visited the nearest Kleine exchange in their territory and applied for bookings on the picture. Prices which have been bid for the showing of the picture have shattered all previous records.

In a few localities the largest and best located house in the territory has been favored with a contract permitting it to run the picture two weeks ahead of the general release on May 22, and in one big city the phenomenal sum of \$40,000 has been paid for such a service. The owner of a large circuit of neighborhood houses has contracted to show "Gloria's Romance" in all of his theaters, paying \$16,000 for the film beginning May 22.

In a number of cities theaters have contracted to run the Billie Burke production for a full week on each chapter, despite the fact that in the past these houses have never held a picture longer than two days—and this applies to such gigantic entertainments as "Cabrera" and "The Battle Cry of Peace"—but so great is the established drawing power of Billie Burke that the theaters have unhesitatingly booked "Gloria's Romance" with the understanding that each feature chapter shall run for a full week.

Among the theaters that are contracting for the Hughes film novel are the Studebaker, in Chicago, under the management of Jones, Linick & Schroeder; the Arcadia, in Philadelphia, which is operated by the Stanley Company; the Mary Anderson, at Louisville, one of the Keith houses; and the Isis, at Denver, operated by Mr. Baxter. Ascher Brothers, owners of a whole circuit of neighborhood theaters in Chicago and vicinity, have taken the production for the entire circuit, while in the East and South more than a dozen big chain theater owners are bidding against one another for the showing of the film.

OVER A REEL A WEEK

Edward Jose Makes Remarkable Record During His Year as Pathe Producer

Edward Jose, who personally directs the successful Pathe serial "The Iron Claw," on May 1st will celebrate the completion of his first year as an independent producer. During the twelve months he has made "The Beloved Vagabond," six reels; "Simon the Jester," five reels; "The Closing Net," five reels; "Nedra," five reels; "The Light That Failed," five reels, and fourteen episodes of "The Iron Claw," twenty-eight reels, a total of fifty-four reels, or over a reel a week. This record is remarkable, all the more so as the pictures have been uniformly of a high quality.

Among the artists who have been under Mr. Jose's direction during the year, are such sterling performers as Pearl White, Edwin Arden, Kathryn Browne-Decker, Irene Wardfield, George Robert, Fania Marinoff, Howard Estabrook, Bliss Milford, Madeline Travers, Margaret Greene, Robert Edeson, Jose Collins, Creighton Hale, John Dunn, and Sheldon Lewis. Very few directors can point to a list like that.

ELEANOR WOODRUFF ON TOUR

Eleanor Woodruff, who played the leading female role in the Pathe production of "Big Jim Garrity," has arranged for a number of appearances at the houses where the picture is shown. Her first appearance will be at the Bohemian Theater, Seventy-fourth Street and Third Avenue, New York, on Thursday night. Manager Schroeder has instituted a very extensive advertising campaign and expects a record attendance.



SCENE FROM "THE LAW DECIDES."
(Vitagraph Blue Ribbon Feature.)



TOM MOORE.

Starred in Pathe's "Who's Guilty?"

Tom Moore, who is co-starred with Anna Nilsson in the Arrow Film Corporation's production of "Who's Guilty?" the newest Pathe series, was born near Kells, County Meath, Ireland, about twenty-six years ago. He was thirteen years old when his parents came to America and settled in Toledo, where Tom was placed in school. But his adventurous spirit and school did not get on very well together, and when his brother Owen decided to run away from home Tom declared himself in.

Owen left home to go to Chicago, where he became associated with the Bush Temple Stock company, and Tom visited Owen in Chicago. Owen landed him a job as a super in the stock company's performance of "Secret Service," and for twenty-one consecutive days Tom was a stage hero in a Yankee uniform. Then the juvenile of the company left, and Tom's ability counted. He got the juvenile's place, and thereby a regular job as a regular actor. This happened on his twenty-first birthday.

After a short season with the Wilfred Varney Stock company Tom Moore came to New York and joined the Poli Stock company. First he went to New Haven and then to other Poli theaters, breaking a two years' engagement with Poli long enough to play fifteen weeks in a New Orleans stock company. There he met George LeSoir, who prevailed upon him to try picture work with the Kalem company.

There he had met Alice Joyce (whom he was destined later to marry). After he had played with Miss Joyce for more than a year, appearing with her in nearly forty photoplays, he was made a Kalem director. He acted in his own company as well, with Marguerite Courtot as his leading woman. With her he played in more than fifty pictures. Many of these he wrote himself, as well as directing and acting in them. Among them were some of Kalem's most successful one-reelers, including "Prejudice," "The Secret Room," "The Adventure at Briarcliff," and "In Double Harness."

With three years' service with Kalem to his credit, Tom Moore left that organization, shortly after his marriage to Miss Joyce. For a while he took the rest he so well had earned. When he returned to the screen it was to join the Arrow forces for the "Who's Guilty?" series.

NEW V. L. S. E. FEATURES

"Sherlock Holmes," "The Crisis," "The Combat" and More Rex Beach Novels

The "Big Four" continue on their career of artistic conquest in the picture field with a series of new offerings in line with their policy of presenting features of sensational interest, and exhibitors are watching for new box office records to parallel the success of their previous outputs. With "The Battle Cry of Peace" and "Ne'er-Do-Well" still drawing, and the seven-part production of "Salvation Joan," with Edna May of "The Belle of New York" fame, already scoring a box office record though only released ten days ago, and the Charley Chaplin burlesque on "Carmen" making its triumphant way, the V. L. S. E. is preparing to release its next big special production of the Essanay film version of "Sherlock Holmes" in seven-reels with William Gillette on May 15.

At the Selig studio work is progressing rapidly on an adaptation of Winston Churchill's famous Civil War novel, "The Crisis," with the same cast as "The Ne'er-Do-Well." Director Ralph Ince meanwhile is busy with the production of an original drama of marked power entitled "The Combat," which will be put out in nine-reels and is expected to prove one of the most effective pictures ever turned out by the Vitagraph. Three of Rex Beach's novels, "The Barrier," "The Iron Trail," and "The Silver Horde," is now in the hands of the Lubin directors to be filmed for early release, and each is looked forward to as thrilling entertainment. All the V. L. S. E. features will be offered in accordance with the Big Four's popular policy of basing the rental price of every picture on its drawing power.

PERCY HELTON FOR VITAGRAPH

Percy Helton, the former star of "Young America," is reported to be about to sign a contract with the Vitagraph Company. Mr. Helton has been on the legitimate stage since he was a baby, and he has also acted for pictures. His first attempt in this line was in "The Fairy and the Wolf" with Mary Miles Minter.

"IN THE MERRY MONTH OF MAY"

Two Great Gatherings of Motion Picture People During Succeding Weeks

New York not alone captures Chicago's laurels this year as the leading convention city of the country in recording more than 500 separate and distinct meetings of importance, but it will be the scene during May of two gatherings of great interest to the motion picture industry, the first being the third Exhibitors' Exposition at Grand Central Palace, beginning on Monday, May 1.

Next is the only national gathering ever recorded of all the interests—manufacturers, producers, exhibitors, directors, and actors and actresses—of the American motion picture industry and its allied trades and professions. Madison Square Garden will house this great assemblage from May 6 to May 14, inclusive.

The directorate of the Motion Picture Board of Trade is in itself a blue book of the leaders in this industry. The president is J. Stuart Blackton, of the Vitagraph Company of America; vice-presidents, Carl Laemmle, president of the Universal Film Manufacturing Company; John R. Freuler, president of the Mutual Film Company; F. J. Rembusch, of the National Exhibitors' Association; Nicholas Power, W. R. Rothacker, and W. Stephen Bush. The secretary of the Board of Trade is E. A. MacManus, general manager of the International Film Company; executive secretary, J. W. Binder. Other directors are Robert H. Cochrane, vice-president of the Universal Film Manufacturing Company; J. E. Brulatt, Eastman Kodak Company; Walter W. Irwin, general manager, Vitagraph-Lubin-Selig-Essanay, Inc.; Samuel L. Rothapfel, of the Rialto Theater; A. J. Gillingham, William A. Johnston, and P. A. Powers.

Other members of the Board of Trade assuring that the exposition and the conventions to be held in conjunction with it will be thoroughly representative of the industry in all its branches are: Sigmund Lubin, Lubin Manufacturing Company; Joe Brandt and Paul Gulick, Universal; J. A. McKinney, Ferdinand W. Singhi, Lubin; Dr. Cyrus Townsend Brady, Will C. Smith, Nicholas Power Company; George Blaisdell, Arthur Leslie, Carl H. Pierce, Oliver Morosco Company; Charles E. Moyer, Paramount Pictures Corporation; John C. Flynn, Jesse L. Lasky Feature Play Company; R. P. Schulberg, Famous Players; William C. Sheehan and Lloyd Willis, Fox Company.

Of greater interest to the general public, however, will be the roster of the actors and actresses who will attend the Madison Square Garden exposition.

The Vitagraph Company will be represented by Anita Stewart, Leah Baird, Naomi Childers, Jewell Hunt, Billy Bitling, Rose Tapley, Dorothy Kelly, Arline Prescott, Anne Schaefer, Mary Anderson, Betty Howe, Virginia Norden, Robert Edeson, Julia Swayne Gordon, Mary Maurice, Belle Bruce, Frank Daniels, Ralph Ince, Joseph Kilgour, William Shea, William Duncan, John T. Kelly, Wally Van, Webster Campbell, Charles Wellesley, Antonio Moreno, Arthur Coxine, James Morrison, Van Dyke Brooke, Donald Hall and Robert Gallford.

From the Fox Film Corporation will come Theda Bara, Annette Kellerman, William Farnum, Virginia Pearson, Violet Horner, George Walsh, Stuart Holmes, Dorothy Bernard, Vivian Martin, Bertha Kalish and Doris Pawn.

Universal-Violet Mersereau, Anna Pavlowa, Grace Cunard, King Baggot, Cleo Madison, Marie Walcamp, Helen Ware, Mary Fuller, Ida Schnall, Harry D. Cary, J. Warren Kerrigan, Zoe Beck, Gretchen Lederer, Lewis Walker, Francis Ford, Hobart Bosworth, Antrim Short, Billy Ritchie, Richard Stanton, Mary Hall, Ben Wilson, Dorothy Phillips, Gail Kane, Billie Rhodes, Myrtle Gonzalez, Gloria Fonda, Lee Moran, Eddie Lyons, Carter De Haven, Flo Parker, Betty Gray, Elsie Jane Wilson, Edna Hunter, Murdock MacQuarrie, Cyril Scott and Lois Weber.

Lasky—Geraldine Farrar, Blanche Sweet, Marie Doro, Mae Murray, Anita King, Violet Malone, Florence Dagmar, Fannie Ward, Cleo Riddle, Marjorie Daw, Camille Astor, Theodore Roberts, Wallace Reid, Victor Moore and Thomas Meighan.

Mary Pickford herself will head the delegation from the Famous Players with Hazel Dawn, Marguerite Clark, John Barrymore and Pauline Frederick.

The Mutual will have Charlie Chaplin, Louise Owen, Helene Ross, F. Forest Taylor, Harry Von Meter, William Clifford, Brooklyn Kellar, Nan Christy, Margaret Gibson, Winifred Greenwood, Dick La Reno, Vivian Rich, Anna Little, Frances Keyes, Walter Hiers, Gladys Dore, Riley Chamberlain, Helen Holmes and Iva Shepherd.

Morosco stars present will include Leonore Ulrich, Dustin Farnum, and George Rehan.

An abundance of new pictures will be shown daily and in addition a complete studio will be constructed where pictures will be taken and developed every day of the exposition for the benefit of the public who can watch every action and detail. Besides, pictures will be filmed daily with thousands of visitors to the Garden in the scenes. This gives all New York a chance to see itself in motion pictures.

Screen stars will be in attendance at all times and a famous band will provide concert and dance music, a dance floor being a feature.

Samuel L. Rothapfel, well known to the public from his direction of the Strand, Knickerbocker and Rialto Theaters, will have charge of the decorations, the music and the picture productions of the exposition.

PEACE BETWEEN EXPOSITIONS

Exhibitors Agree to Patronize the Board of Trade Show on a "Quid Pro Quo" Basis

After all of the controversy over the motion picture exposition between the Motion Picture Board of Trade and the New York Exhibitors' League, which resulted in a serious break between the two organizations and caused the determination to give two separate exhibitions, the two have come together again with mutual resolutions of co-operation and the determination to work together. The Board of Trade will do all that it can to make the exhibitor's exhibition a success and vice versa.

The exhibitors will hold their exhibition at the Grand Central Palace May 1 to 6. Art Commissioner, B. A. Rolfe has presented his complete decoration plan. "As for exhibits, we believe that in point of size and really representative motion picture usefulness, they are the best that could possibly be had. The studio exhibit is something handsome and the accessory manufacturers have arranged for more novelties than I've ever seen at any show before."

The Triangle exhibit is just what might be expected from the Griffith-Ince-Sennett group. The Fox Film Corporation will also make the folks sit up and take notice. Metro's exhibit will be flanked by its manufacturers' booths—Rolle, Columbia, Quality and Popular Plays and Players.

Thanhousey promises surprises and from the showing made by that company at the Garden ball, patrons need not be surprised at anything. Pathe will be there with bells on. Universal has taken space covering the entire front of the show floor and their exhibit is expected to surpass anything Universal has done before. Vitagraph has contracted for large space on the south side of the Palace main floor, and I have assurances that their exhibit will be thoroughly in keeping with Vitagraph's good reputation. The Screen Club space adjoins the Metro exhibit and the Morning

Telegraph booth is in a fine location on the south side. Mutual has contracted for space, and we are promised Mutual's very best co-operation. The American Photo player, William Sherry Film Company, which has the Paramount Pictures in New York, R. F. Porter, the American Seating Company, and others are in for space, and the list grows hourly.

The exhibitors' organization, through their president, Lee A. Ochs, made the following statement after the letter of acceptance had been sent to Commodore Blackton:

"The exhibitors have won a sweeping victory for full and complete recognition and are now in a mood for full co-operation in fair return for the Board of Trade's agreement as individuals to unreservedly support the Grand Central Palace Show."

Harmony is our middle name when we are convinced we are being treated fairly. It is not our desire to take advantage of any manufacturer or in fact any other element of the industry. We feel that at the Chicago Exposition that if the meeting should be one big together affair where all branches of the industry should unite on a harmonious and effective programme of co-operation. This is the time we must get together and work together and the present victory of the exhibitors is regarded by them as a genuine evidence of good faith.

"We feel that the manufacturers will find that a broad, friendly policy of personal and business recognition of the exhibitors will spell better results, continued harmony and real unity on all matters vital to the industry."

"The stand-off policy is a thing of the past if real results are to be obtained."

"We shall ask all exhibitors to attend the Garden Show, which follows ours. Our best wishes go with this endorsement."

"Pax vobiscum." "Sholem Eliakim!"

VICTOR ROTTMAN WITH KALEM

Victor Rottman, well known in the screen field as a juvenile, is the most recent addition to the Kalem comedy forces. He will be seen with the Ethel Teara company in her series of Kalem comedies.

ASHLEY MILLER'S PLASTIQUES

Ashley Miller, the writer and director of many successful features for Biograph, Edison, and Pathe, has become an independent producer and on Thursday showed a series of comedies from his own pen.

GEORGE FAWCETT.
In "The Crisis" (Selig)

KALEM KLEPTOMANIACS

Two Ex-Employees Charged With Carrying Off "Manger and Cross"

George Hardy and Harry Bode, former employees in the shipping department of the Kalem Company, were last week held for trial under bonds of \$1,000 each charged with the theft of films valued at many thousands of dollars from that film concern. Tuesday of this week was set for the trial.

The complaint in the case is the Kalem Company, which charges the defendants with the theft of Kalem's five-reel feature, "From the Manger to the Cross." It is asserted that the arrests have uncovered one of the most audacious cases of film piracy yet attempted. Since leaving the employ of the Kalem Company abruptly in February the defendants have engaged in the exchange business with the Quality Film Service, Inc., of New York City.

When the arrests were made at the offices of the Quality Company last week, over thirty other reels of film belonging to the Kalem Company were found. These included some of Kalem's most valued features and comedy subjects, none of which have ever been sold. Hardy is an officer of the Quality firm, while Bode is an employee.

Following the arrests of Hardy and Bode the news became known that the Kalem Company has been the victim of film thefts for a number of years. These thefts have never been prosecuted, but they have reached such a large sum that the Kalem officials believe it is incumbent upon them to issue warning to possible future offenders by vigorous prosecution of those responsible for the present theft.

It was the theft of "From the Manger to the Cross" that particularly aroused the Kalem executives. For the production of this feature a company was sent practically around the world and maintained in the Holy Land for over half a year, the total cost reaching close to a quarter million. But besides the value represented in the production it has become practically impossible to reproduce the feature, thus enhancing the value to an almost priceless figure. The modernizing of the Holy Land by the construction of railroads and the invasions of tourists make it an impossibility to ever duplicate the Kalem production.

ANOTHER CHAPLIN COMEDY

Brings Suit Against His Own Burlesque of "Carmen" Because of Alleged "Padding"

Charles Chaplin has brought action in the Supreme Court of New York against the Essanay Company, of Chicago, and the V. L. S. E., Inc., begging for an injunction restraining them from showing the four-reel picture, called "Charlie Chaplin's Burlesque on Carmen." The actor charges that the picture as originally made by him was in two reels and the picture now being released in four reels is of such quality as to injure his fame. He further declares that, under the terms of his contract, the Essanay company agreed that no pictures bearing his name should be released without his O. K.

Through his attorney, Nathan Burky, he states that he made a two-reel "Carmen," and directly charges that Essanay, after he had completed the picture and left the employ of the company, employed one Ben Turpin and other actors to make additional pictures with which "Carmen" was padded. The order to show cause was signed by Justice Nathan Bijur, and the case will come up for argument in the near future. The decision is awaited with interest, since it may illuminate the question of what rights an actor has to control his own counterfeited presentation upon the screen after he has finished his posing for a picture.

CAPTAIN MELVILLE MAKES A RECORD

Capt. Wilbert Melville of the Lubin Studio, Coronado, made a new record recently with his steam yacht *Fernana*. He made a run of six hours, 5 minutes between San Pedro and San Diego. This run was made on returning from a cruise to Long Beach, Santa Barbara, the Channel Islands and San Pedro.

Capt. Melville had as guests Com. J. M. Foote of the Atlantic Yacht Club, New York, and a party of friends. He handles his own vessel, and takes much pleasure in cruising on the Pacific Coast.



"GOD'S COUNTRY AND THE WOMAN"—An Eight Part Vitagraph Blue Ribbon Drama from the widely known novel of the same title by James Oliver Curwood, featuring Nell Shipman, William Duncan and George Holt.—A super picture of the land of the Big Snows and Deep Woods, where men shoot straight and love runs wild.



"AT PINEY RIDGE"—A Five Part Selig Red Seal Play, adapted from David K. Higgins' greatest stage success, featuring Fritzi Brunette, Frank Clark, Vivian Reed and Al W. Filson.—A heart interest drama of the Tennessee Mountains, in which grim fate takes a hand in retribution of the betrayal of a child of the mountains.

A Contributing Factor

V. L. S. E. owes its substantial success, not alone to the strength of its product, nor to the unassailable fairness of its marketing methods.

A very vital contributing factor to this success has been the efficiency, the interested earnestness and the high general calibre of its sales force.

The members of this force have been selected, not only because of their sympathy with the principles and policies of this company, but also because they represent a type of salesmen who appreciate the value of permanency in their business associations.

It is this permanency which the V. L. S. E. has sought to preserve from the first, by surrounding its representatives with conditions which make it possible for their fullest development.

The policy is one which assures exhibitors at all times of finding the same people with whom to do business.

And it is also one which guarantees to exhibitors a service which goes further than the mere letter of the word, and which, large numbers are good enough to tell us, make for unusual pleasure and profit in their dealings with us.

"LOVE'S TOLL"—A Five Part Lubin Sovereign Play by Daniel Carson Goodman, author of "Souls in Bondage," "Gods of Fate," etc., featuring Rosetta Brice and Richard Buhler.—Picturing the penalty which life exacts from the woman who makes but one misstep and the damnation that is visited upon the despoiler.



"THE LITTLE SHEPHERD OF BARGAIN ROW"—A Five Part Essanay visualization of Howard McKent Barnes' novel and drama, featuring the former Dillingham star Sallie Fisher, and Richard C. Travers and John Junior.—A page out of the life of a woman who made good in the treacherous currents of the business world.



V. L. S. E. Inc.

BENEFICIARIES OF THE ACTORS' FUND

Retired Stage Stars of Staten Island "Come Back" on Films

The thirty-six retired actors and actresses, now residing at the Actors' Fund Home on Staten Island, have "come back" for the last time—before a battery of motion picture cameras. The old folks enjoyed the experience thoroughly, as the patrons of the moving picture theaters of the country will see when the films are exhibited in the various news weeklies.

The pictures were taken in connection with the Motion Picture Campaign for the Actors' Fund of America, which is promoting the raising of the \$500,000 which the heads of the motion picture industry pledged themselves to donate to this great charity. Mr. Daniel Frohman, President of the Fund, personally directed the taking of the pictures and appears in them. He gave his consent for this public view of the Home in order that the films might be shown in motion picture theaters to awaken the interest of the public in National Motion Picture Tribute Day, May 15. On this day, a portion of the receipts of every motion picture theater in the country will be donated to the Fund.

Milton Nobles, veteran actor and a writer, now a trustee of the Fund, assisted Mr. Frohman in staging the pictures. He and Mr. E. A. Locke had a lot of sport over the proceedings. They went on the stage together under the management of Thomas Davey. Mrs. Fiske's father, John Vincent, manager of Niblo's Garden in its halcyon days, was also in the pictures.

And the Home chickens and pigs must not be forgotten, nor Jack, Virginia Buchanan's old dog, who was very busy in the foreground, nor Grumpy, the fat, sleek, old horse which Cyril Maude gave to the Home.

It was a great day for the people at the Home, and the pictures should bring a hearty awakening of the sympathies of the public with the great motion picture campaign.

The mayor of every city of importance in the country is either a member of the Honorary Board of the National Executive Committee or the honorary chairman of the branch committee whose district centers in the city of which he is the official head. This Honorary Board is composed of Mayor Mitchell, of New York; Mayor Thompson, of Chicago; Mayor Ralph of San Francisco; Mayor Sebastian, of Los Angeles; and Thomas A. Edison.

The branch committees, covering every section of the country are composed as follows:

Chicago, Ill.—Hon. Wm. Hale Thompson, Mayor, Hon. Chairman; Aaron J. Jones, Active

Chairman: James R. Quirk, Chairman, Publicity Committee; George K. Spoor, L. K. Von Bonke, F. M. Brockel, Nat. Ascher, Alf. Hamburger, F. W. Schaefer, Mark Helman, Watterson Bothacker, Wm. K. Hollander, Ed. J. Mock.
Pittsburgh, Pa.—Al. W. Cross, Chairman; William Moore Patch, Peter Antonopolis, John McAleer, A. H. McClelland, M. Feltner.
Philadelphia, Pa.—Mayor Smith, Hon. Chairman; Sigmund Lubin, Chairman; Wm. E. Smith, Vice-Chairman; Stanley Mastbaum, Treasurer; Harry Day, H. Schwalbe, J. L. Covington, John S. Clark, S. H. Burbank, H. H. Buxbaum.
Advertising Committee.—John Spurgeon, James Elverson, E. A. Van Valkenburgh.
Press Committee.—J. C. Covington, Harry Knapp, Herman Dick, J. O. Duffy, H. Bonte, Wm. Perrine, Abe L. Einstein, D. Ferris, Q. Quicksall.
Washington, D. C.—Gardiner Mack, Active Chairman; J. H. Walraven, J. L. Yates, Fred Haskins.
Boston, Mass.—James M. Curley, Mayor, Hon. Chairman; Moe Mark, Chairman, General Committee; George Basdon, Chairman, Sub-Committee.
Minneapolis, Minn.—Hon. Wallace F. Nye, Hon. Chairman; S. B. Sampson, Active Chairman; Thomas Hanlon, Secretary and Publicity Manager.
Milwaukee, Wis.—Mayor Gerhard A. Bading, Hon. Chairman; Thomas Saxe, Chairman.
Buffalo, N. Y.—H. Edel, B. J. Brandon, John M. Sitterly, J. Mulhauser, C. A. Taylor, D. J. Savage, F. V. Hopkins, James K. Morgan, Harry Marver, Albert Becker.
Los Angeles, Cal.—Mayor C. E. Sebastian, Hon. Chairman; Josie L. Lasky, Active Chairman.
San Francisco, Cal.—Mayor James Rolph, Jr.,

Hon. Chairman; Herman Webber, Irving Ackerman, Louis Levy, Mark M. Leichter.
Bridgeport, Conn.—Mayor Oscar B. Marx, Hon. Chairman; John Kusky, Active Chairman.
Howard C. Pierce, Secretary; Chairman, Sub-Committee; A. L. Gillingham, Theaters; Leo Dennison, Exchanges; Mrs. Wm. Marys, Benevolent Societies; O. C. Orth, Exhibitors; I. C. Ritter, Drama; Mrs. J. A. Hurst, Social.
Worcester, Mass.—Mayor Geo. M. Wright, Hon. Chairman.
Schenectady, N. Y.—Mayor George R. Lunn, Hon. Chairman.
Jacksonville, Fla.—Mayor J. E. T. Bowden, Hon. Chairman; W. J. Johnston, Chairman.
Poughkeepsie, N. Y.—Mayor Daniel W. Wilbur, Hon. Chairman.
Columbus, Ohio.—Mayor Geo. S. Karb, Hon. Chairman; Max Stearns, Active Chairman; Roy Cox, Secretary.
Seattle, Wash.—F. S. Fountain, Chairman.
Omaha, Neb.—J. E. Kirk, Secretary.
New Orleans, La.—D. C. Nicholson, Active Chairman.
Cleveland, Ohio.—A. I. Mandelbaum, Active Chairman.
Portland, Maine.—Reginald Borrotto, Active Chairman.
Wilmington, N. C.—P. W. Wells, Active Chairman.
Cincinnati, Ohio.—Dr. Otto Delickman, O. Weseling.
Newark, N. J.—Mayor Thomas L. Raymond, Hon. Chairman.
Mt. Vernon, N. Y.—Hon. Edwin W. Fiske, Hon. Chairman.
New Haven, Conn.—Hon. Frank J. Rice, Hon. Chairman.
Dallas, Texas.—Mayor Lindsay, Hon. Chairman; Max Graf, Active Chairman; C. A. Walker, Editors.
Arizona.—Jas. Proton, Chairman.
Kalamazoo, Mich.—Mayor James B. Balch, Hon. Chairman.
Parkersburg W. Va.—J. S. Smoot, Chairman.
Rochester, Pa.—J. H. Goldberg, Chairman.

Film Campaign in Denver

DENVER (Special).—Colorado has taken a firm seat on the official band-wagon of the Motion Picture Campaign for the Actors' Fund of America. The great movement by the film people of the country to raise \$500,000 for the endowment of the Fund is booming in the Western city, and when the final roll is called on National Motion Picture Tribute Day, May 15, Denver will without doubt stand high on the list of loyal municipalities.

The Rocky Mountain Screen Club is behind the activities here, and the local committee is composed of Messrs. H. T. Nolan, W. E. Foley, Al Hagen and Frank Harris. A monster tribute fete will be held next week in the City Auditorium, which is sure to be heavily patronized by the people of Denver. All the leading actors' and actresses of both the stage and screen who will be in the vicinity on the date of the affair have promised to attend, and it is probable that it will be one of the most successful functions given in the interest of the campaign previous to National Tribute Day.

On May 15, on which a portion of the receipts of all the motion picture theaters in the country will be donated to the Fund, a unique method has been devised for boosting the Denver contributions. The forty odd picture houses in the city will receive a number of reels of film donated without charge by the manufacturers.

VITAGRAPH FIGHT FILMS

Famous Fourteenth Cavalry in "Britton of the Seventh"—Indians in "Custer's Last Stand"

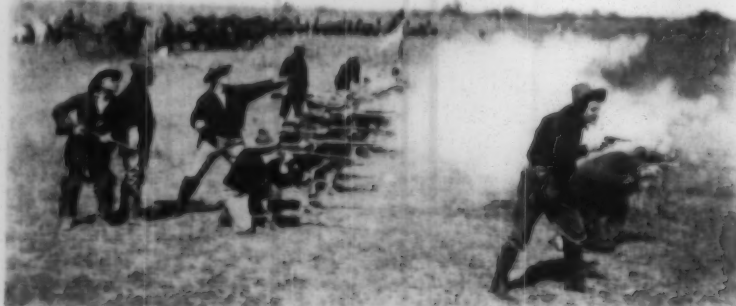
"Britton of the Seventh," Vitagraph Blue Ribbon Feature, announced for release on Monday, May 8, five-part military drama, written by Cyrus Townsend Brady.

This feature was filmed along the border line, and the famous Seventh and Fourteenth cavalries, now engaged in the man hunt in the wilds of Mexico, are seen in action.

"Custer's Last Stand" is vividly pictured, with regular United States troops and a number of Indians who were brought from the reservations in Oklahoma, especially for this picture. The cast includes Charles Kent, Bobby Connelly, Eulalie Jensen, Harry Northrup, and Ned Finley as General Custer.

LANSING'S LUXURIOUS THEATER

LANSING, MICH. (Special).—Negotiations have been made by W. S. Butterfield for a new \$50,000 moving picture theater on the old Hudson House site, which is to be modern in every way.



SCENE FROM "BRITTON OF THE 7TH" (VITAGRAPH MAY 8 RELEASE)



VITAGRAPH



SPECIAL BLUE
RELEASE THROUGH

RIBBON FEATURES
THE V. L. S. E.

"GOD'S COUNTRY AND THE WOMAN"

Eight-part Drama—Monday, April 24th.

From the Book by James Oliver Curwood

Featuring

WILLIAM DUNCAN, GEORGE HOLT and NELL SHIPMAN

"THE LAW DECIDES"

Seven-part Drama—Monday, May 1st.

Written by Marguerite Bertsch

Featuring

HARRY T. MOREY and DOROTHY KELLY

"THE ESCAPADES OF MR. JACK"

Featuring

FRANK DANIELS

Released every Monday

"MR. JACK GOES INTO BUSINESS"

Monday, April 24th

"MR. JACK HIRES A STENOGRAPHER"

Monday, May 1st.



The VITAGRAPH COMPANY of AMERICA



EAST 17th ST. and LOCUST AVE. BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



PEARL WHITE
(Pathe.)

PEARL PAINTS THE TOWN Pathe Star Performs a Perilous Stunt on the Flying Scaffold

Pearl White, "Pathe's peerless fearless girl," proved beyond all question her right to the title here given her. In the presence of reporters from all the New York papers she ascended to the top of the 18-story Gregory Building at 729 Seventh Ave., and, using an electric sign as a ladder, descended some thirty feet to a flimsy scaffolding where she painted her initials on the wall while all Broadway gaped.

Only a person on the roof of the building could get a good conception of the hazards of the feat. The wall on which the scaffolding hung is supposed to be the largest blank wall space in New York. The buildings on either side of it are only two stories high, so there is a clear drop of several hundred feet. It takes a strong head for a man to stand on the little balcony on the top and look down. It takes a much stronger one to step out from the rail of that balcony over the dizzy space below and connect with the electric wall sign some

three or four feet away and then descend upon it for some thirty feet with a stiff gale howling around you. Pearl White did it. It is safe to say that not one man in ten thousand would do it for a mint.

The stunt was pulled off by P. A. Parsons, the Pathe publicity man, in conjunction with T. M. Alexander, of the Motion Picture Board of Trade. Mr. Alexander is having painted a sign advertising the Exposition at Madison Square Garden from May 6-13, and it was this sign which Miss White embellished with her initials.

Just before Miss White made the descent Edward José, her director, rushed upon the roof and tried to persuade her to desist. His arguments proved unavailing, for the little star was in holiday mood. A touch of comedy was added by a representative of the "Sign Painters, Paper Hangers, and Decorators Union" who handed Miss White a card making her a member of the Union.

The story was printed at length on the front pages of five of the city's newspapers, and was given prominence in the news columns of practically all. It was a very clever publicity dodge, successful because of Miss White's remarkable nerve, which probably cannot be matched by that of any star in the business.

ELIZABETH IN LOCAL FILM

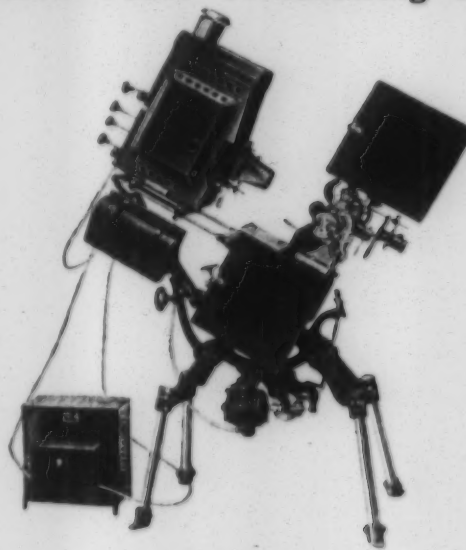
ELIZABETH, N. J. (Special).—Manager Edward M. Hart has inaugurated in Proctor's East Jersey Street Theater a photoplay contest in which the person receiving the greatest number of votes will take a leading part in a local photoplay production. Others getting strong support from their friends will also be given roles. The scenes will be taken in Elizabeth, and if any local amateur photoplay writer has a scenario that proves acceptable and gives the winners in the contest ample opportunities to display their latent talents, a prize of \$25 will be paid for it. Will J. Cooke, well known in theatrical circles, is business manager of the contest, and James McDonald is directing it. Scores of men, women and children have already been voted for. E. M. SCANLAN.

ANITA'S PRICEFUL PHOTOS

In the Eighty-first Street Theater, New York, recently, Anita Stewart, the Vitagraph star, was the principal attraction at a benefit being conducted for the benefit of the Actors' Fund and disposed of her photographs at fabulous prices.

Originally it was intended to sell the pictures for a nominal sum, but when the demand threatened to overreach the supply, prices went up by degrees and a price of \$5.00 per photo was the prevailing rate for the closing sales. Miss Stewart was exceedingly popular with the audience and was tendered a fine ovation.

"Sixteen Years Of Knowing How"



Best in
Projection—Serviceability
Based and Built on
[Original Development and Experience

ALL DEALERS AND USERS OF OUR PRODUCT ARE HEREBY
GUARANTEED PROTECTION AGAINST ANY LITIGATION
ARISING OUT OF THE USE OF OUR MACHINES.

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY

FEATURE FILMS OF THE WEEK

Marie Doro Touches the Heart of the Public as "Nora Flynn"—Marguerite Clarke Makes It Believe "Molly"
—While Ernest Truex as "Artie" is a Millionaire in Kid Humor

"THE HEART OF NORA FLYNN"

A Five-Part Adaptation of Hector Turnbull's Story of the Same Name. Featuring Marie Doro. Produced by Jesse L. Lasky Under the Direction of Cecil B. De Mille from the Scenario of Jeanie MacPherson, for Release on the Paramount Programme April 23.

Nora Flynn, Irish Nurse Maid..... Marie Doro
Nolan, Irish Chauffeur..... Elliott Dexter
Brantley Stone, Financier..... Ernest Truex
Mrs. Stone, His Spoiled Wife..... Lola May
Jack Murray..... Charles West
Tommy Stone..... Little Billy Jacobs
Anne Stone..... Peggy George
Maggie, the Cook..... Mrs. Lewis McCord

Marie Doro repeats and accentuates her previous screen successes in this offering. From start to finish it is her winning personality that excites and holds the sympathy of the audience, and while Hector Turnbull has written a good strong story, and the scenario writer and director have filled it to overflowing with delightful human touches, still when all is said and done it is Marie Doro who carries away the laurels of the production. She is the warm hearted Irish girl who would rather sacrifice her own reputation rather than the happiness of two innocent little children, and Miss Doro puts so much charm, so much human understanding into her portrayal of the part that the illusion is complete and one can almost believe that it is real.

Elliott Dexter handled the opposite role of Nolan, the chauffeur, in a pleasing manner, but failed to carry out the semblance of reality created by the star. Lola May, as the frivolous young society woman of the always seeking for "understanding" type, did a fine bit of work, as did likewise the two children, Billy Jacobs and Peggy George.

The picture was staged in the usual De Mille manner, with the right kind of settings and exceedingly beautiful photographic and lighting effects. One or two of the sub titles could have been greatly improved, as they lent a decidedly false note to an otherwise realistic production.

Nora is the nurse maid in a wealthy family, in love with Nolan, the chauffeur. Mrs. Stone, the mistress, is carrying on a violent flirtation with Jack Murray, who also arouses Nolan's jealous suspicions because he is seen frequently talking with Nora. In taking the children down to say good-night to their mother, Nora finds Mrs. Stone in Jack Murray's arms, and learns of their plan to run away together. That night Mr. Stone and Nolan hear two men speaking of Murray's affair. Mad with jealousy they hurry home. Murray and Mrs. Stone are just about to leave. Terror-stricken at the arrival of her husband Mrs. Stone persuades Nora to conceal Murray. He takes refuge in her bedroom. Stone coming into the house asks for Murray and is told that he is visiting Nora. Nolan, mad with jealousy, seizes a gun and breaking into the bedroom hurries through the door. Murray has jumped out of the window, and Nolan following, shoots him in the shoulder. He is arrested and taken to the police station.

The story appears in the newspapers and Mr. Stone discharges Nora as not a fit person to associate with the children. Later the whole affair is explained to Nolan by Mrs. Stone and Murray. He is all for vengeance and the clearing of Nora's reputation, but Nora refuses, saying that she would rather suffer than blight the lives of the children who have been her charges. Taken as a whole it is a most excellent picture, well done.

"MOLLY MAKE-BELIEVE"

A Five-Part Adaptation of Eleanor Hollowell Abbott's Novel of the Same Name. Featuring Marguerite Clark. Produced by the Famous Players Under the Direction of J. Searle Dawley, for Release on the Paramount Program April 16.

Molly Stanton..... Marguerite Clark
Carl Stanton..... Mahlon Hamilton
Robbie Meredith..... Master Dick Grey
Cornelia Hartlett..... Helen Dahl
Grandmother Meredith..... Gertrude Norman
Sam Rogers, Engineer..... J. W. Johnston
Mr. Wendall..... Edwin Mordant
Merry, the Dog..... Himself

In "Molly Make-Believe," Marguerite Clark has a vehicle particularly suited to her delightful and charming personality; a picture that gives her every opportunity to display, with all her rare charm, a human character in a delightfully human way. Great praise is due to the person responsible for the adaptation, for he, or she, as the case may be, realized that he had a story to transfer to the screen and not a play. The most delightful part of the whole picture, with the exception of Marguerite Clark, is the fact that it is a picture, with a sweet, pretty little story, and that no attempt has been made to turn it into a near apology for a drama. It is a pleasing fact to note that writers, producers and directors are beginning to realize in a small way the magnitude of possibilities that lie before them in the vast and unlimited field of screen expression.

J. Searle Dawley has given the picture a fittingly fine production, largely because he has been able to recognize the human element that characterizes the whole story, and has emphasized it. His settings were at

all times convincingly realistic and in many cases elaborately beautiful, especially the scenes showing the masked ball. The scenes taken inside of a freight car and those inside the freight caboose were also well handled, but the most beautiful was where he had Miss Clark posing for a picture called "The Coming of Spring." It made one of the most artistic and beautiful pictures that we have ever seen on the screen, and is worthy of being given permanency on canvas. This Mission reproduced it on the Editorial Page in the issue of April 15.

Marguerite Clark and her work are too well known to make detailed comment necessary. One realizes that the way Miss Clark portrays the character is the right way for "Molly Make-Believe" to be portrayed. This is high praise but she deserves it. Mahlon Stanton in the leading



MARIE DORO IN "THE HEART OF NORA FLYNN" (LASKY-PARAMOUNT).

male role was pleasing most of the time, but he was entirely too vigorous for a man with a broken leg. We venture to say he has never been laid up with that affliction, otherwise he would not have been so violently strenuous while confined in bed. The director erred in these scenes, also in leaving out the usual leg weights that go with a broken leg, and the accumulation of sand bags. Master Dick Grey handled the small juvenile part capably, and the balance of the cast pleased in minor roles.

Nearly everyone is familiar with the delightful story of Eleanor Hollowell Abbott. Molly and her young brother run away from the house of their grandmother when she learns of her great poverty and, concealing themselves in a freight car, journey to the city. In a railroad wreck Molly is of great service and wins the thanks and appreciation of Carl Stanton, one of the officials of the road. Settled in the city and looking for work she receives a check for \$50 from him as an appreciation of her services during the wreck. With this she sets up in a unique and novel business for herself, that of writing letters to lonely people. Stanton breaks his leg and, seeing one of Molly's circulars, subscribes to her service. After many delightful episodes this serves as a means of bringing them together and love soon follows.

"Molly Make-Believe" is the best picture in which Miss Clark has appeared in for some time and one which, irrespective of what she may do in the future that she will always be remembered in.

"ARTIE, THE MILLIONAIRE KID"

A Five-Part Burlesque Comedy. Written by William Courtenay and Featuring Dorothy Kelly and Ernest Truex. Produced by the Vitaphone Company Under the Direction of Harry Handworth for Release on the V. L. S. E. Programme April 17.

Artie, the Millionaire Kid..... Ernest Truex
Annabelle..... Dorothy Kelly
Artie's Dad..... John T. Kelly
Uriah Updike..... Albert Roccardi
The Detective..... William Dunn
The Widow..... Etienne Girardot

"Artie, the Millionaire Kid," has many amusing moments brought about largely by the irrepressible spirits of the leading character, that of the wealthy son of a millionaire father thrown on the world without means of subsistence, and who succeeds by the use of pure unadulterated nerve alone.

Ernest Truex was well cast for the part of Artie. He had youth and the ebullient spirits of youth to add him in his portrayal of the part, and though at times he gave too free a rein to these same ebullient spirits, still on the whole his work was admirably done. He gave a mighty good burlesque of the sophomoric youth, who looks upon the world as his oyster, and uses his iron-clad nerve as an oyster knife.

Dorothy Kelly pleased greatly as Annabelle. She has a winsome personality, with a delightfully attractive smile and a sweet face that photographs extremely well. She was not called upon to do any great amount of acting, but changed her facial expressions with a facility that was delightfully pleasing in one so young. John T. Kelly did his usual good work, while Albert Roccardi gave a good enjoyable personation of the wealthy farmer, Uriah Updike. Etienne Girardot was genuinely funny as the fascinating widow.

The picture was well staged under the capable direction of Harry Handworth, and though it did not call for any elaborateness, being a simple picture, produced in a simple manner, still it gave the impression of being well done.

Little appreciation of the humor of a burlesque can be gathered from a brief synopsis. Artie, expelled from college, visits his millionaire father, and because of his airy persiflage, is thrown out into a cold, hard world, with only \$5 in his pockets and a suit case full of college clothes. He is next seen as a book agent, and on visiting a young ladies' seminary meets and falls in love with Annabelle. In order to marry her he must first make some money. While selling his books he sees his

and although it is a farce comedy he has paid as much attention to realistic detail as if it were a serious drama. In only one scene did he err, and this was excusable on the ground of excessive production cost. He shows his "black handers" placing a bomb in front of a building and then, following the explosion, shows a picture of an entirely different building wrecked. With this exception the picture is, from a technical standpoint, without fault. The hall mark of fine photography and lighting characterized the production.

The supporting cast was consistently good, their work being emphasized by the fact that there was only the one comedy part, thereby bringing about the necessary contrast. Enid Markey pleased, as usual, with her big expressive eyes and well known ability. Charles K. French scored as Big Malone, the "man higher up," as did Robert Kortman as "Hair Trigger" Joe. The balance of the cast handled minor parts well.

Jimmy Coghlan is a wealthy young man of the dissipated, spendthrift type, whose exploits are continually getting him into trouble. While returning home from a riotous party with a number of friends, his car skids and goes through a department store window. Jimmy is arrested and sentenced to thirty days at hard labor. His uncle and guardian, Big Jim Malone, the political boss, refuses to get him released unless he promises to go to work. So Jimmy opens an elaborate detective agency and hopes and prays that he will never get a case.

Lucia Andrada and her father come to his office to enlist his services in running down a gang of black handers, and Jimmy, attracted by Lucia's beauty, undertakes the case. Disguised as a gangster he is asked to join the gang of "Hair Trigger" Joe, because Joe admires Jimmy's great nerve, which is ninety-nine per cent bluff. Lucia also has become a member of the gang and the two of them blow up a building. Following "Hair Trigger" Joe when he goes to collect his money for the job they discover the man higher up to be Jimmy's uncle. The gang is captured by the police. Jimmy takes his affairs into his own hands, and Lucia into his arms.

"THE THREE WISE MEN"

A Three-Reel Drama Produced by Selig Under the Direction of Collin Campbell. Released April 17.

William Owen..... Thomas Santachi
Nellie, a Salvation Army girl..... Beaulie Kyton
Madge Fields..... Edith Johnson

This story is distinctly of the Christmas type, describing a change of heart which comes to a man of the world on Christmas Eve; but the religious element is so well handled that it makes a pleasing offering during the Easter season. Several very beautiful scenes of Biblical character have been presented in an unusual manner by the introduction into the picture of a decidedly modern figure of a man.

Thomas Santachi gives a strong, magnetic interpretation of the character of the man before and during the experiences which lead up to his redemption. Beaulie Kyton's portrayal of the Salvation Army girl is sincere and without the overabundance of sweetness which usually characterizes such a part.

The story deals with a young man who betrays and deserts a young girl. The girl, Madge Fields, is cared for by Nellie, the Salvation Army girl who, in the course of her efforts to collect alms, meets William Owen. He is riotously celebrating the Christmas Eve with a number of men. They are attracted to Nellie and ask her to join them, but instead she tells the Christmas story. Owen is the only one touched by it and he leaves his friends in disgust. He falls asleep on a park bench and dreams of the "Three Wise Men" and that he is with them when they find the Christ child, and the face of Mary is that of the girl whom he deserted. He is at last awakened by the ringing of the church bells and before him Nellie is standing. She takes him to Madge and his own child.

"THE NO GOOD GUY"

A Five-Part Comedy written by C. Gardner Sullivan and Featuring William Collier. Produced by Kay Bee. Under the Direction of Walter Edwards, for Release on the Triangle Programme May 7.

Jimmy Coghlan..... William Collier
Lucia Andrada..... Enid Markey
"Big Malone"..... Charles K. French
"Hair Trigger" Joe..... Robert Kortman
Francisco Andrada..... J. Frank Burke
Hawkins, Jimmy's valet..... Walter Edwards

Willie Collier has at last come into his own as a screen comedian, and if he continues with the success that he has achieved in "The No Good Guy," we believe that he will earn for himself as great or even greater popularity than he did on the legitimate stage. He seems to have finally found a vehicle and a director capable of bringing out his peculiar fun making propensities, and the result is a scream. It is a good comedy and a good comedian that can make the reviewers laugh, and laugh as though they really meant it. C. Gardner Sullivan, the author, deserves great credit for the amount of naturally humorous situations that he has evolved, and his ability to appreciate the capabilities of his star.

Walter Edwards, the director, has given the picture a thoroughly good production,

"THE MILLIONAIRE PLUNGER"

The Fifth Episode of the Social Pirate Series by George Bronson Howard. Produced by Kalem Under the Direction of James W. Horne. For Release April 24.

The two heroines, Mary and Mona, play their usual game, helping those whom law will not help. This time a fake gambling place aids them in securing money from Tomlinson Gerry, a millionaire. Their old washwoman had been wronged some years before by his father, and by this means they secure money for her and return it to her with interest. Mona plays the part of the enticing vampire, and a most charming one she is. She worked on Gerry's weakness for women and he readily falls into her powers and plans. Mary, assisted by an old gambler, Deering, arranges the details to fleece Gerry.

This picture has been remarkably well staged, and the settings would do credit to any multiple-reel feature. Director Horne has also been most careful in regard to details, and in places he has introduced touches of light comedy.

The photography gives depth and distinctness to all the views.

FEATURE FILMS

"AT PINEY RIDGE"

A Five-Part Adaptation of David K. Higgins's Famous Play, Produced by Selig under the Direction of William Robert Daly, Featuring Fritz Brunette. Released May 1, on the V. L. S. E. Programme.

Cindy Lane Fritz Brunette
Zeb Lane Al. W. Fison
Jack Rose Leo Pierson
Mark Brierson Edward J. Piel
General Deering Frank Clark
Azalia Vivian Reed
Major Jartree James Bradbury
Rube Hollar William Scott
Dagmar Lillian Hayward

The breath of the Tennessee mountains which characterized the stage success "At Piney Ridge," is a hundredfold enhanced by the taking of the scenes in their natural locale. The true atmosphere of the Blue Ridge Mountains has been picturized with a continuous succession of picturesque backgrounds. The virgin pines in nature's garb are far more beautiful than any fanciful creation of director's art and the mountains, sharp and distinct in the distant background, give the impression of vastness and depth. The log cabin is typical of that section and both the interiors and exterior are realistic, and at all times the photography is very good.

David Higgins drew his characters from intimate association with the people of that section, and on the screen they are as he created them. General Deering, the white haired Southern colonel of the period following the war, is an exceptionally picturesque character, and Frank Clark not only looks the part to perfection but he enacts it like a native of the Southland. We have seen Fritz Brunette give a more finished performance than she does as Cindy Lane, although she does handle some of the emotional scenes quite well. Al Fison would have been more effective if his make-up were not so mediocre and at times he has been unable to avoid the tendency toward overacting his part. As Azalia, the General's daughter, Vivian Reed is most charming. Her natural beauty registers perfectly and she handles herself quite well in the situations.

The story based on the combination of the wronged girl and tainted blood has many dramatic situations, although not all of them are very convincing. In fact, at times but for the realism of the settings there would be considerable artificiality. The plot concerns Cindy Lane and the young bank cashier, who is later proven a thief and to have tainted blood. He intrudes in the love affair of Azalia, and her fiancé is almost killed for the cashier's crimes. In the end Cindy discovers where her true love lies and the cashier makes his escape without doing further harm. S

"GOD'S COUNTRY AND THE WOMAN"

An Eight-Part Adaptation of James Oliver Curwood's Novel of the Same Name Featuring William Duncan and Nell Shipman. Produced by the Vitagraph Company under the Direction of Rollin S. Sturgeon, for Release as a Special Feature at the Fulton Theater.

Philip Weyman William Duncan
Arnold Lang George Holt
Josephine Adare Nell Shipman
John Adare William Bainbridge
Miriam, his wife Nell Clark Keller
Jean Croisset Edgar Keller
Thoreau George Kunkel

James Oliver Curwood's thrilling story of the Canadian Northwest makes fully as good a picture as it did a novel. It is particularly susceptible to picture production, and Rollin S. Sturgeon, the producing director, has seized upon every opportunity which the book contains with avidity. The picture contains tense dramatic situations, exciting adventure and great scenic beauty. It is this latter feature that is responsible for much of its success, for Mr. Sturgeon must be accredited as an artist of motion picture composition. He has incorporated



WILLIAM DUNCAN AND NELL SHIPMAN
in "God's Country and the Woman"
(Vitagraph).

scenes into this picture that are some of the most beautiful ever thrown on the screen. He has done more than merely show wide expanses of country and has used the utmost judgment in picking out the bits that would appear the most beautiful. Many of his snow scenes wherever possible show not only great beauty, but expert artistic selection.

Nell Shipman in the leading feminine role has given a thoroughly good portrayal of the character of Josephine Adare. She was delightfully attractive in the lighter moments, and rose to her opportunities in the heavier emotional periods with an artistry and charm that was truly delightful. William Duncan in the leading male role of Philip Weyman could have greatly improved his work. He was stilted, stagey and never lost an opportunity to pose before the camera. Acting of this style may have been in vogue in the early days of picture development, but is not in the least effective at this late day. William

Holt gave a good characterization of Arnold Lang, the leader of the gang of desperate characters making the Devil's Nest their headquarters, and William Bainbridge scored as John Adare. Nell Clark Keller inspired sympathy in the role of the erring wife. The photography was particularly beautiful throughout, with many soft, artistic effects.

Little need be said of the story, owing to its wide sale and popularity in novel form. It is a red blood story of the Canadian Northwest, and is replete with the life and atmosphere of that romantic section of the world. It deals with the adventures of Josephine Adare, the daughter of a naturalist, and her fight to keep out of the clutches of Arnold Lang, the leader of a desperate gang of whiskey runners, who is madly in love with her and is seeking to obtain his revenge through her against her father, who years before robbed him of the love of her mother. Josephine is kidnapped, and the settlers rise in her defence and in the

strenuous fight that follows effectually stamp out the gang and set fire to its headquarters. It is a mighty good picture, mightily well produced. R.

EDITOR VERSUS EDITOR

Editor DRAMATIC MIRROR:
It is too bad that the editor of the Fox Film Corporation should have dictated his recent letter to you without having carefully read my letter to him. I am not at all sure that the statement that Harry O. Hoyt had been appointed scenario editor of the Fox Film Corporation was printed in THE DRAMATIC MIRROR. It may have been printed in one of the one-half dozen or more periodicals that I read for moving picture news, or I may even have received the news from a writer.

I write so that you may understand that The Editor did not assert that THE MIRROR was inaccurate; in fact, I believe that THE MIRROR is as accurate as is humanly possible.

Yours very truly,
THE EDITOR, WILLIAM R. KARR, Editor.
April 21, 1916.

Western City Journal
THE INDEPENDENT
TOLEDO BLADE
The Western Spirit

TREMENDOUS PUBLICITY

BEATRIZ MICHELENA

(CELEBRATED PRIMA DONNA)

Is speaking to over 10,000,000 people every week through

"TALKS WITH SCREEN-STRUCK GIRLS"

(Copyright 1916)

SCENE FROM BEATRIZ MICHELENA in "THE WOMAN WHO DARED"

Editors declare that these "talks" are very unusual features—the readers like them.
That means that the readers are interested in BEATRIZ MICHELENA;
they want to see her on the screen and will go to the
theatres that show her pictures.

HAVE YOU BOOKED

BEATRIZ MICHELENA

IN

"The Unwritten Law"?

NOW IN PREPARATION

"The Woman Who Dared"

To be Released in May

CALIFORNIA MOTION PICTURE CORPORATION

ALEXANDER BETTUS, General Manager

SAN RAFAEL, CALIFORNIA.

scenes into this picture that are some of the most beautiful ever thrown on the screen. He has done more than merely show wide expanses of country and has used the utmost judgment in picking out the bits that would appear the most beautiful. Many of his snow scenes wherever possible show not only great beauty, but expert artistic selection.

Nell Shipman in the leading feminine role has given a thoroughly good portrayal of the character of Josephine Adare. She was delightfully attractive in the lighter moments, and rose to her opportunities in the heavier emotional periods with an artistry and charm that was truly delightful. William Duncan in the leading male role of Philip Weyman could have greatly improved his work. He was stilted, stagey and never lost an opportunity to pose before the camera. Acting of this style may have been in vogue in the early days of picture development, but is not in the least effective at this late day. William

Holt gave a good characterization of Arnold Lang, the leader of the gang of desperate characters making the Devil's Nest their headquarters, and William Bainbridge scored as John Adare. Nell Clark Keller inspired sympathy in the role of the erring wife. The photography was particularly beautiful throughout, with many soft, artistic effects.

Little need be said of the story, owing to its wide sale and popularity in novel form. It is a red blood story of the Canadian Northwest, and is replete with the life and atmosphere of that romantic section of the world. It deals with the adventures of Josephine Adare, the daughter of a naturalist, and her fight to keep out of the clutches of Arnold Lang, the leader of a desperate gang of whiskey runners, who is madly in love with her and is seeking to obtain his revenge through her against her father, who years before robbed him of the love of her mother. Josephine is kidnapped, and the settlers rise in her defence and in the

strenuous fight that follows effectually stamp out the gang and set fire to its headquarters. It is a mighty good picture, mightily well produced. R.

EDITOR VERSUS EDITOR

Editor DRAMATIC MIRROR:
It is too bad that the editor of the Fox Film Corporation should have dictated his recent letter to you without having carefully read my letter to him. I am not at all sure that the statement that Harry O. Hoyt had been appointed scenario editor of the Fox Film Corporation was printed in THE DRAMATIC MIRROR. It may have been printed in one of the one-half dozen or more periodicals that I read for moving picture news, or I may even have received the news from a writer.

I write so that you may understand that The Editor did not assert that THE MIRROR was inaccurate; in fact, I believe that THE MIRROR is as accurate as is humanly possible.

Yours very truly,
THE EDITOR, WILLIAM R. KARR, Editor.
April 21, 1916.

Selig

Here's Easy Money!

SELIG offers	CAN you beat it?
IN General Film Service	YOU cannot!
OTIS Harlan in	NEITHER can you beat
"A Stranger in New York!"	"THE Sheriff's Duty,"
CHARLES Hoyt's	WITH Tom Mix!
FUNNIEST Farce	IN Three Months
ENACTED by Players	SELIG Select Service
WHO starred in	THROUGH General Film,
ORIGINAL Hoyt	HAS Trebled!
PLAYS and Plots	GET hep!

Book THE SELIG-TRIBUNE,
Released Twice Weekly
Through General Film Service—It Leads!



"CHEWING THE SCENERY"

YEARS ago it was often the practice in the legitimate to rant and overact—to "chew the scenery," as the expression went, for the greater effect the actor thought he created upon his audience. On the stage today, this school has all but disappeared.

In the motion picture there is still the temptation of "chewing the scenery." All-too-evident strivings to "get across," sometimes substitute broad action for true dramatic art, which is equally capable of producing a "punch."

Frohmam Amusement Corporation plays are directed and acted with a full realization of the pitfalls, and competent ability to avoid them.



FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, President
18 EAST FORTY-FIRST STREET • NEW YORK

REVIEWS OF FEATURE FILMS

"THE MYSTERIES OF MYRA"

A Serial by Hereward Carrington and Charles W. Goddard, Featuring Howard Estabrook and Jean Sothern. Produced by the Whartons and Released by the International Film Service. First Episode Released April 24.

Dr. Payson Alden.....Howard Estabrook
Myra Maynard.....Jean Sothern
Mrs. Maynard.....Bessie E. Wharton
Arthur Varney.....Allen Murnane
Grand Master.....M. W. Hale

The universal appeal of science in its newest forms, physical and psychological, is presented in a most striking and unique manner in "The Mysteries of Myra." Without doubt this theme of spirit drama in serial form is one of the most original and absorbingly interesting that we have seen. The unusual topic of occult phenomena bearing on the action of Myra Maynard provides a story which in the first two episodes is grippingly intense and realistic. It has been picturized with the greatest care and accuracy, both in regard to composition and detailing. The settings are all substantial, and some of the lighting effects are quite out of the ordinary. The exteriors, what few there are, are exceedingly picturesque, especially the frozen water-falls.

Realism without subordinating the story to minor details has been the keynote throughout, and the director is deserving of much credit for the skillful and realistic manner in which he has handled the numerous events. The finding of the bodies of the two sisters who have committed suicide is an example of good direction. Instead of giving a close up of the features, the bodies were shown at a distance with the faces turned, and the results are exceptionally realistic without having the usual gruesomeness of death scenes. The hypnotizing of Myra by Dr. Alden is deserving of attention, for this is one of the few cases in which that process has been properly shown. This same accuracy even in minor details has been observed throughout.

The cast is meritorious in every way. Howard Estabrook handles the role of Dr. Alden, the psychic specialist and investigator, with keen judgment in obtaining the most effective and realistic results. In the titular role Jean Sothern displays consummate skill in her night walking scenes and at all times her performance is all that can be desired. Allen Murnane, while doing commendable work, would be somewhat more suitable if he did not resemble Howard Estabrook to such an extent that they are liable to be mistaken for each other. However, this in no way reflects on his portrayal of the part of Arthur Varney. M. W. Hale gives an effective interpretation of the role of the grand master of the devil worshippers.

The photographic effects are exceptionally good. All the scenes are sharp and distinct and the conveyance of the impression of the transmission of power waves by means of lightning-like dashes is striking and unusual. A number of the scenes have been tinted in two colors, adding greatly to their effectiveness. The crystal globe scenes are also unusually good.

The story is so unique that we have to give a brief synopsis of it. Myra Maynard's father before his death had been one of the devil worshippers. His brother worshippers plan to get his fortune, and by means of concentration of will power they have forced Myra's two sisters to commit suicide. They also arrange for her to take her own life the night before her eighteenth birthday, but the intervention of Dr. Alden, a psychic investigator, spoils their plans. Myra's fiancé, Arthur Varney, unknown to her, is one of the band under the dominating influence of the grand master. She does all these acts unknown to her conscious self, since it is when she is asleep that her mind succumbs to the influence of the thirteen evil minded men.

Beginning the second episode, Dr. Alden, by means of hypnotism, gets Myra to write a message of warning from her dead father. The love interest begins with Alden taking a strange gift, night-blooming cereus, into his room. When its flowers open a powder is thrown out forming a poisonous gas. In the crystal globe Myra sees Alden's sufferings and he is rescued in the nick of time. The detailing in the making of the poisonous gas is excellent as well as unique.

Should the other episodes have the power, originality and suspense that these two have we do not hesitate in saying that this would be one of the very best serials ever produced.

"DAVID GARRICK"

A Five-Part Adaptation of T. W. Robertson's Play of the Same Name, Featuring Dustin Farnum. Produced by Pallas Pictures. Under the Direction of Frank Lloyd, for Release on the Paramount Programme.

David Garrick.....Dustin Farnum
Ada Ingot.....Winifred Kingston
Simon Ingot.....Herbert Standing
Squire Richard Chivy.....Frank Bonn
Araminta.....Lydia Yeamans
Ada's aunt.....Olive White
Fanny Lucy.....Mary Mersch

The Pallas-filmed "David Garrick" does two things. It is built closely upon the lines of the original play, and thus forms a comprehensive picture of the times as well as a delightful comedy drama. It furthermore introduces Dustin Farnum in a new role, which he not only handles with



JEAN SOTHERN.

In "The Mysteries of Myra" (International Film Service, Inc.)

vast credit to himself, but to the general make up of the picture as well. His portrayal shows a careful study of the character of David Garrick as it has come down to us through the annals of the theater, and his acting throughout is of such a nature that one forgets that it is Dustin Farnum, in fact one can almost imagine that it is a regenerated and revived Garrick who struts about on the flickering screen. When an actor sinks his own personality into the character he is portraying it is indeed good acting.

Frank Lloyd's direction deserves high commendation. His picture is true in every detail to the times of which the play tells, and he seems to have instilled into his players the manners, customs and spirits of those times. His scenes showing the old Drury Lane Theater were especially well executed, as were those of the dinner party in Simon Ingot's house. The photography throughout calls for praise, many of the scenes being of great artistic beauty.

The supporting cast was of a high standard of excellence. Winifred Kingston pleased greatly as Ada Ingot, while Herbert Standing scored as her choleric father. Frank Bonn handled the minor part of Squire Richard Chivy in an excellent and capable manner. Lydia Yeamans Titus also did a good bit as Araminta while Olive White and Mary Mersch handled minor roles capably.

A very brief synopsis will suffice for the story of the play. David Garrick and Ada Ingot fall in love at first sight while the latter is attending a performance of "Romeo and Juliet," in which the actor is playing Romeo. For weeks he searches all of London trying to discover her identity. She in turn will have nothing to do with Squire Chivy, whom her father has picked out for her husband. At last, in order to rid her of her passion her father visits Garrick and offers him a money inducement to leave London. Garrick offers instead on his honor as an actor to cure her of her fascination.

Consequently a dinner is arranged, and what is the actor's dismay to discover that the girl in question is the very one he had been looking for. Still he cannot break his word, and seemingly gets disgustingly intoxicated at the dinner, until at last the girl orders him to leave the house. Lord Barry, Garrick's intimate friend, when he learns about the incident tells it with great glee at the Inn, and Chivy hearing it, tells it to Ada when he is half intoxicated. Ada runs away from home and visits Garrick in his rooms. She is discovered there by her father, who after several objections consents to her marriage to the actor.

RAVER BECOMES PRESIDENT

At a special meeting of the board of directors of the Itala Film company Harry R. Raver, former secretary and treasurer of the corporation, was elected president and treasurer, the office of secretary being given to D. J. McGowan. Mr. Raver's connection with the Itala company dates back four years during which time he successfully directed and managed its American and Canadian affairs. "Cabiria" was a plotted under his management, this being the first motion picture presented in this country at a two dollar admission and proved the stepping stone to the successful presentation of high class pictures in first grade theaters.

Another great production is promised for the near future, one said to outrival "Cabiria" in many respects.

REVIEWS OF FEATURE FILMS



H. B. WARNER AND LOLA MAY.
In "The Beggar of Cawnpore" (Triangle-Ince).

"THE BEGGAR OF CAWNPORE"

A Six-Part Original Drama, Written by C. Gardner Sullivan and Featuring H. B. Warner. Produced by Kay-Bee, under the Direction of Charles Swickard, for Release on the Triangle Programme April 30.

Dr. Robert Lowndes H. B. Warner
Betty Archer Lola May
Captain Guy Douglas Wyndham Standing
Colonel Archer H. E. Entwistle
Mulhar Rao A. F. Hollingsworth
Werner, the Engineer Wedgwood Howell

When C. Gardner Sullivan wrote this story he must have been laboring under the most malignant of the writer's afflictions, verbosity. His story would appear to much better advantage in three reels instead of six, and even with the increased footage he became so mixed up in a maze of minor complications that his ending, which was evidently brought about by the film editor with a pair of shears, appears forced and abrupt. The working out of the plot was perfectly obvious from the very first, and this elimination of suspense served to dampen the interest which the picture might otherwise create.

In a picture dealing with a big historical subject the story must either be subordinated to the subject or the subject made to serve only as a background for the story. Such has not been done in this offering, both story and history being given equal value, with the result that neither creates much of an impression. The depiction of the Sepoy rebellion in India, with the massacre of the garrison and population of Cawnpore, has been much better done than in this picture, while Mr. Sullivan has evolved many stronger stories from his fertile brain.

The picture has been well staged by Charles Swickard, with some good mass effects showing the bazaar and marketplace of Cawnpore, as well as some very good scenes depicting the squalor of the beggars' temple. The scenes showing the fight could have been handled with greater impressiveness and with more realism, since we doubt if trench warfare was used to any great extent at that time.

H. B. Warner in the leading role was effective and gave a strong, convincing characterization, being especially impressive in his scenes as the beggar. Lola May pleased as the fair young heroine, while Wyndham Standing scored as the rival lover of villainous tendencies. The balance of the cast handled minor parts well, and the photography and lighting were up to the usual Ince standard.

The story tells of a British engineer who becomes a slave to morphine and, forsaking the girl he loves, degenerates to a beggar amidst the filth and squalor of Cawnpore. When the Sepoy rebellion breaks out and the English are to be massacred he makes a strenuous fight to overcome his craving, and by superhuman efforts rescues the girl and guides her to safety.

"THE CHAIN INVISIBLE"

A Five-Part Adaptation of Richard Le Gallienne's Book. Scenario by Roy McCordell. Produced by the Equitable Pictures Corporation, under the Direction of Frank Powell.

James Wadsworth Bruce McRae
Anne Dalton Gerda Holmes
Sir Richard Towne Alfred Hickman
Robert Dalton Tom McGrath
Mrs. Dalton Lillian Parr
Paul Dalton Victor Benoit
Elizabeth King Margaret Livingston

"The Chain Invisible" is one of the typical desert island stories, fairly well worked out by a capable director. There are, of course, some original touches, but the old thesaurus incident of the man and woman cast ashore on the lonely island and later rescued by a ship which happens along, is presented in its entirety. However, there is a good psychological development of love shown all through the picture, and it is this invisible chain which

holds James Wadsworth and Anne Dalton together through the many trials and tribulations. The plot has been well worked out in picturizing and it offers good examples of character development, but the ending is somewhat far-fetched and artificial.

Realistic and picturesque settings have been obtained throughout by Director Powell, especially those taken along the coast and on the island. Some of the coastal scenes at sunset are exceptionally beautiful and the tropical vegetation of the island at all times provides a good background. The verdant palms, the rocky cliffs along the coast and the storm clouds are all of value for their natural beauty, but at times they have been slightly spoiled by indistinct photography. Director Powell has lost some of the opportunities to develop the poetic rather than the materialistic side of the story, which is purely a romance of a girl who refuses to marry a man whom she does not respect. However, she is cast ashore on an island with him and a baby is born. Later, she is rescued by her former fiancé, an English noble, and her father. She is taken home and the foreigner marries her for her money. Her true lover appears sometime later and her husband kills himself. Real love asserts itself and the invisible chain welds them together.

Bruce McRae, as the spurned lover, gives a most convincing portrayal, and Gerda Holmes is most acceptable in her part. Alfred Hickman is also deserving of credit for his finished work as the Englishman, Sir Richard Towne.

"THE CLOSED ROAD"

A Five-Part Original Drama, Written and Directed by Maurice Tourneur, Starring House Peters and Barbara Tennant. Produced by the Paragon Pictures Corporation, for Release on the World Film Programme.

Frank Sergeant House Peters
Julia Annersley Barbara Tennant
Dr. Hugh Annersley Lionel Adams
Dr. Appleton Leslie Stowe
Griswold George Cowi

A more intensive and realistic criminal-drama than "The Closed Road" we have not seen. Maurice Tourneur has written beneath the veneer of high class melodrama, one of the strongest precepts against capital punishment that is capable of picturization. The gruesome murder and the period just before the execution have been so vividly shown that one imagines that the events are really transpiring right before his eyes. It is this sense of perfection in realism that covers the didactic forces without weakening them.

Seldom have we seen a mystery play with greater continuity or more logically worked out. Every incident, every clue and very mental trait of the characters has a decided bearing on the development of the plot which has to do with sentencing to death of an innocent man. Dr. Hugh Annersley. He had been accused of murdering a man who had owed him money and on circumstantial evidence the jury had convicted him. His sister Julia prevents the suicide of a man, Frank Sergeant, whom a doctor had told that he had six months to live. At Julia's instigation and as he is tired of the world he confesses the murder and Annersley is freed.

It is then discovered that he is perfectly normal and healthy, but the death penalty stands and he is in the chair when Annersley's uncle who, before a slight mental derangement had been a specialist, confesses to having caused the death by an overdose of medicine. Sergeant's sacrifice wins Julia's heart.

The scenes surrounding the execution, the visit to the governor at dawn, the march to the death house and then the discovery that the clock is fast and the staying of the hand about to throw the switch are unbelievably realistic and dramatic. The settings are exceptionally natural and effective, without being gruesome. The other major scenes have also been remarkably well directed. Instead of the usual tiresome and unchanging court room scene, the prisoners' pen and the jury's deliberations adequately convey the desired impression. The detailing is very accurate and the sub titles have been well selected especially toward the end where



HOUSE PETERS.

In "The Closed Road" (Paragon)

TRIANGLE PLAYS

H.B. Warner in
"The Beggar of Cawnpore"

FROM a handsome officer in a crack regiment, engaged to marry a beautiful girl who adored him, Dr. Lowndes sank swiftly, helplessly to the life of a drug-crazed beggar in the crawling slums of a mysterious Oriental city.

H. B. Warner

gives a terribly convincing portrayal of the morphine-ridden wretch in this newest TRIANGLE-INC. PLAY, "The Beggar of Cawnpore," released April 30. It is one of the swiftest, most amazingly picturesque screen dramas yet offered the public. Then for the same week there's Norma Talmadge in "The Children in the House," one of the prettiest plays that has been shown in some time.

Triangle Film Corporation
1457 Broadway

Triangle
Film Corp.
New York

Gentlemen:
I am an exhibitor
and am inter-
ested in the presen-
tation of TRIANGLE
PLAYS. Please send
me your Triangle Weekly
and other information.

Name

Theatre

Address

Capacity

WILLIAM CHRISTY CABANNE

Producer of

FINE ART FILMS

RELEASES

"The Sisters" "The Great Leap" "The Three Brothers"
"The Lost House" "Enoch Arden," from Tennyson's Classic
"The Absentee," featuring Robert Edeson
"The Failure," featuring John Emerson

TRIANGLE FEATURES

"The Lamb," starring Douglas Fairbanks "Daphne," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks

GRIFFITH STUDIO

HOLLYWOOD, CALIF.

they add considerably to the dramatic intensity. Warden Osborne's speech, made at the time of the Becker execution against capital punishment, has been used with telling effect.

As the prisoner, House Peters gives one of the best portrayals that he has ever done. No finer dramatic acting could be desired than when in the darkened cell the hand of death haunts his broken slumbers. Barbara Tennant gives a convincing performance as the sister, Julia, and the remainder of the cast leaves little to be desired in their characterizations.

Throughout the lighting effects are good and all the scenes are clear and distinct. All in all Maurice Tourneur has written and directed a masterpiece.

CIVILIZATION SCORES SENSATIONALLY

Thomas H. Ince's massive film spectacle "Civilization," which was first presented at the Majestic Theater in Los Angeles, Cal., Monday evening, April 17, has scored so greatly that a prolonged season in that city is already assured.

The seating capacity of the spacious playhouse was practically sold out on Wednesday for the first week, with reservations pouring in for the entire month.

The clergy is particularly enthusiastic and the Governor of California is to see the production next week, after which Mr. Ince is to take "Civilization" to Washington for a special performance, followed by a New York engagement.

ACHIEVEMENT

Q We do not need to use superlatives —

Nor do we deem it necessary to say that

THE MYSTERIES OF MYRA is the greatest feature series ever released.

We will let this information come from 1,487 of the leading exhibitors, reviewers and newspaper men who attended the private showing of this feature series.

Q And furthermore, to reiterate our contention, we might add that out of an audience of 1,487 we actually closed 703 contracts.

THIS IS HISTORY!

You can book it at our nearest exchange.



Photo Playwright
LEADING MAN
Drama or Comedy
H. M. Chitrijan
217 University Ave.
ITHACA, N. Y.



EDMUND LAWRENCE

FEATURE PRODUCER
POPULAR PLAYS AND PLAYERS—METRO.
Directing **MME. OLGA PETROVA**

Harry Revier

Supervising Director

Popular Plays and Players
METRO

With GEO. KLEINE

(DAN) **CRIMMINS** (ROSA) **AND GORE**

Better on the Screen Than
We Were on the Stage

NILES WELCH

FEATURE LEADS

World's Film Direction
JOHN INCE

VITAGRAPH TEAM AGAIN IN ACTION

The Vitagraph Baseball team, who claim to be champions of the motion picture industry, are again ready for the 1916 campaign and issue a challenge to any of the producing companies who dispute their claim of the title. The Vitagraphers are ready to arrange their schedule and would like to hear from the other producing concerns regarding a game or a series of games.

Fred Held, manager of this fast moving aggregation, tells us that there is no change in the line-up. Last year, out of twenty-eight games, the Vitagraphers won twenty-six. The Edison and Lubin teams are among the ball tossers of rival "filmmers" who went down to defeat before them.

REGRETS FOR A SULLY GUARD

JACKSONVILLE, FLA. (Special).—At a meeting of the Thanhouser Club held March 24th, 1916, the following resolution was unanimously adopted:

Whereas, The untimely demise of A Sully Guard, a member of the Thanhouser Club, is deeply regretted by all of the members of the Thanhouser Club; and
Whereas, The Thanhouser Club assembled at a regular meeting taking recognition of the sad calamity and in deepest sympathy with his mother, Mrs. Ida Palmer Guard, be it
Resolved, That the Thanhouser Club go on record as expressing its sincerest sympathy and condolence for Mrs. Palmer, and that the Secretary be instructed to forward a copy of this resolution to her.

THANHOUSER CLUB.
W. RAY JOHNSON, Secretary.

IN THE PICTURE STUDIOS

DURING MAY the Jesse L. Lasky Feature Play Company will release on the Paramount Programme three big feature plays, including Geraldine Farrar in "Maria Rosa," Sessue Hayakawa, the noted Japanese actor, in "Allen Souls," and Blanche Sweet in "The Thousand Dollar Husband."

FANNIE WARD, under the direction of George Melford, has begun work at the Lasky studio on a photoplay by Willard Mack entitled "The Gutter Magdalene," which will be released on the Paramount Programme. The famous star of "The Cheat" and "Tennessee's Pardner" will appear in this play as a Salvation Army lass who assuages the hurts and wrongs of society on the flotsam and jetsam of the Bowery.

VICTOR MOORE, comedian of the Jesse L. Lasky Feature Play Company, will appear as a clown in his next photoplay on the Paramount Programme. At the Lasky studios they have set up a three-ring circus, side show and menagerie to obtain atmosphere and color for the circus drama which will be released about the time that the eyes of the small country boy are feasting on the barn lithographs in rural districts.

HENRY B. WALTHALL, Essanay star, is now in California, where he intends to spend several weeks in complete recuperation, visiting film-world friends and scenes of past work, before returning to Chicago to appear in several new pieces which have been arranged for him.

MISS JOSEPHINE LOVETT will play the part of the mother in the next production by Ralph Ince, at Bay Shore.

Miss Lovett has appeared in leading roles with Henry Miller, Robert Hilliard, Robert Edeson, Miss Henrietta Crossman, and just prior to joining the Vitagraph players was connected with the Miss Grace George company at Republic Theater.

JOYCE FAIR, Essanay's 12-year-old star, following her success in "Joyce's Strategy," "The Dixie Winner," and "The Little Samaritan," has a new play, "Orphan Joyce," which will give her just as fitting a topic while offering her a wider opportunity to display her talent.

VIVIAN MARTIN, well known on the screen and stage, has just signed to appear under the Oliver Morosco Photoplay company and Pallas Picture brands and will leave New York for the Los Angeles studios of the company on May 4th. She will begin work on her initial production for the Paramount Programme immediately.

LITTLE PAULINE CURLEY, who is playing one of the leading roles in "Where Love Leads," is just twelve years old and is playing a girl of eighteen; but she has been on the stage since a babe-in-arms and Director Griffin thinks he has a find.

MR. JOHN ROBERTSON, a well known actor, has been appointed to a directorship by Supervising Director Ralph W. Ince, of the Vitagraph company at the Bay Shore, L. I., studios. Mr. Robertson possesses peculiar fitness for this field of the motion picture industry.

HARRY BRAUMONT, Essanay, juvenile leading man, threatens to enlist in the aviation corps. He says that as he doesn't weigh much it won't cost the government greatly for gasoline.

EDITH JOHNSON, popular Selig star, recently left a hospital at Los Angeles, where she was confined because of a severe attack of grip.

NELL CRAIG will be seen in three new Essanay releases: "Her Naked Soul," in three acts, gives her a dramatic role; "Once a Thief," is another three-reeler in which she takes the feminine lead, and she is now working in a new two-reel play, "The Consummation."

A FEW FEET of film depicting the famous race between the hare and the tortoise was required for the photoplay of the same name in the course of production by Wm. Robert Daly, at the Selig studios, Los Angeles. The tortoise wouldn't work and it required an entire day of hard labor before the unusual screen star could be coaxed out of his shell.

ELIZABETH BURBRIDGE, whose latest work was Essanay's three-reel release, "The Danger Line," will be seen shortly in a



WILFRED LUCAS AND WILLIAM CHRISTY CABANNE.
(Triangle-Fine Arts.)

two-reel play, "The Double Cross." The latter is a flippant tale of boy crooks, which points its moral cleverly and has nothing but light comedy angles.

JAMES BRADBURY, the Selig comedian, saw himself for the first time on the screen when he paid a recent visit to a Los Angeles theater where "A Social Deception," was being presented. Bradbury played one of the leading roles. "I'm delighted with myself," said Mr. Bradbury, "and am going to call on myself and congratulate myself again."

NED BURTON, who closed the season with the Julian Eltinge, "Cousin Lucy" company, at St. Louis, April 8, was immediately engaged by Director Maurice Tourneur of the Paragon Film Co. to play the part of Senator Baring in the film production of "The Velvet Paw," with Gail Kane and House Peters.

LESLIE AUSTEN, having finished the season with Laurette Taylor, is resting at the Green Room Club and considering offers for a Summer in motion pictures.

HAROLD LOCKWOOD and May Allison, who made their debut on the Metro programme recently in "The Come-Back," have gone to the mountains of North Carolina, where they are now at work on "The Night Rider."

CARL BRICKERT, the theological student from Indianapolis, who recently made his debut in motion pictures playing the prominent role of the District Attorney in "The Half Million Bribe," has decided to remain in the silent drama, and will be seen shortly in a big role in a Metro wonder-play.

VIOLA DANA, the newest of picture stars, who will shortly begin work on her first production, will entertain a number of friends at the Narragansett Hotel, at Broadway and Ninety-third Street, with a series of artistic dances. She began her career as a professional dancer when she was five years old.

ALICE BRADY is playing before the camera in an elaborate production of Murgers' "La Boheme" in which she will portray the role of "Mimi."

GAIL KANE played one of the leading roles in an all-star allegorical affair at the New York Hippodrome on Sunday night.

DORIS KENTON, who will soon be seen with Clara Kimball Young in "The Feast of Life," is announced by the Paragon-World companies to star in some specially written photo-dramatic creation shortly after June 15. Miss Kenyon was last seen with George Heban in "The Pawn of Fate."

MAURICE TOURNEUR, the creator of "Triby" and "Alias Jimmy Valentine," is busily engaged with Gail Kane and House Peters on a visualization of "The Velvet Paw."

ANITA AS FIRST AID

Official Bureau Record Formed in Los Angeles to Care for Screen-Struck Girls

LOS ANGELES (Special).—To protect the thousands of young girls who come to Los Angeles to seek employment in the motion picture industry, and to remove the cause of unfair criticism against the thousands of persons engaged in that industry, Judge White of the Woman's Court, Chief of Police Snively and Mrs. A. Gilbert of the City Mother's Bureau, have appointed Anita King, Lasky star, as the head of a bureau to take special charge of these cases.

Girls come here without funds to seek employment with the picture companies. Unable to obtain work, they have a tendency to fall into evil ways. The heads of the studios will be asked to report these cases to Miss King's bureau, where they will be investigated and the girls sent home or provided for before they come to the attention of the police. All the charges made in the recent alleged scandal here were made by girls and women only indirectly connected with the profession, or giving their employment as actresses.

Miss King will devote herself for several weeks exclusively to the organization of the new bureau, in the success of which Judge Thomas P. White and Chief of Police Claire Snively have placed great faith. It is said that the numerous film companies in and around Los Angeles have expressed a desire to contribute to the financial support of Miss King's bureau. It is stated that every week scores of young girls, attracted by the glare of the motion picture, arrive in Los Angeles unaccompanied, with the fond hope of winning fame and success in one of the big companies. It will be Miss King's task to see that these girls are taken care of and in most instances returned to their homes.

"SAINTS AND SINNERS" FOR PEGGY

"Saints and Sinners," the celebrated drama by Henry Arthur Jones, which has scored big stage successes both here and abroad, has been selected by the Famous Players Film Co. as the vehicle in which to introduce Peggy Hyland, the noted British star, to the American public. Miss Hyland will make her initial appearance in American photoplay theaters in May.

"Saints and Sinners" is the fourth of Henry Arthur Jones' successful plays to be adapted to the screen by the Famous Players. "The Masqueraders," "Lydia Gilmore" and "The Dancing Girl" having been presented on the screen with John Mason and Hazel Dawn, Pauline Frederick and Florence Reed in the respective stellar roles. Other of Mr. Jones' best known works are also controlled by these producers and will be converted to the screen in time.

VELVET SETTINGS FOR STRAND

The Strand Theater has just completed arrangements for the installation of a new stage setting which is said to be the most elaborate and most expensive set ever made for a moving picture theater. The cost of material, painting and installation will bring the total to \$10,000. This is due partly to the fact that the flat pieces of the scenes will be painted on velvet. The new stage set is being painted in the studios of P. Dodd Ackerman, the designer.

The spirit of the setting will follow the trend of the new school in stage art, employing vivid colors and unconventional designs. It is hoped to place the new setting in the Strand by May 7, the week in which Geraldine Farrar will appear in her third photoplay, "Maria Rosa."

GENERAL FILMS

"THE STROKE OF TWELVE"

The 8th Episode in "The Iron Claw" Series, Featuring Pearl White, Creighton Hale, and Sheldon Lewis. Produced by Edward Jose. For Release by Pathe.

"The Stroke of Twelve" is another of the episodes filled with thrilling and sensational happenings. The blowing up of the vault and its crashing through to the floor below is a series of views that have been exceptionally well-handled and arouse considerable excitement. There is also a fight scene on the edge of the cliff, which the director has handled very well; and the jump from the bridge into the water by Legar is still another thrilling event. Director Jose has most admirably conceived and constructed conservative scenes which, though not of exceptional depth, are picturesque and well lighted. All through the picture the interiors are sharply brought out, and the lighting effects in this episode are remarkable.

Legar plans to kidnap Margery. Davy, with the aid of the police, effects her rescue, and in the ensuing fight Legar is supposedly killed. Shortly after this, despite the warnings of "the laughing mask," Margery's engagement to Espares is announced. At the engagement dinner Legar appears, and with his confederate, Espares, they plan to blow up the vault at the stroke of twelve, but Espares is killed and the laughing mask follows their further plans.

"THE LIGHTBEARER"

A Three-Part Drama by Charles McGuirk. Produced by Essanay. Released April 8.

"The Lightbearer" is a delightful drama dealing with modern times. The plot has

been woven around a rich minister who leaves his parish to conduct the mission connected with his church. While in the slums he encounters the opposition of the saloon-keeper, who is also collector of rents and fixer for the salary of the leading laymen of the parish which pays the pastor his salary. However, he goes on with his work with the aid of the pugilist, Jack Dale, whom he saved from the gutter. He also has another helper in the person of Betty Brown. Many times Dale has felt the blows of the saloonkeeper and he, by proper living, is able to teach the clergyman to pound Christianity into his followers after he has been deprived of his pastorate through the greed of the churchman-tenement owner. His success in whipping Grogan is rewarded by the restoration to the pulpit and the love of Rose.

Richard Travers gives an excellent portrayal of the preacher and Dale in the lighter comedy parts such as the pugilist takes advantage of the opportunities offered him. Betty Brown gives her usual commendable performance.

GENERAL FILM RELEASES

Monday, May 1.

(Bio Release) Swords and Hearts. Dr.
(Essanay) The Strange Case of Mary Page. 2 R. Dr.
(Kalem) The Master Swindlers. No. 6 of the "Social Pirates." 2 R. Dr.
(Lubin) The Buckshot Feud. Com.
(Selig) The Man Within. 3 R. Dr.
(Selig) Selig-Tribune. No. 35. 1916. Top.
(Vita) Jane's Husband. Com.

Tuesday, May 2.

(Ess.) In the Moon's Ray. 2 R. Dr.
(Lubin) The Candle. 2 R. Dr.

Wednesday, May 3.

(Bio.) Fit for Burning. 3 R. Dr.
(Ess.) The Fable of "The Preacher Who Flew His Kite But Not Because He Wanted to Do So." Com.
(Kalem) Romeo of the Coal-Wagon. Com.

Thursday, May 4.

(Lubin) None So Blind. 3 R. Dr.
(Selig) Selig-Tribune. No. 36. 1916. Top.
(Vita) The Brave Ones. Com.

Friday, May 5.

(Kalem) The Dumb Heiress. Com.
(Knickerbocker Star Feature) The Oath of Hate. 3 R. Dr.
(Vita) Home-Made Pies. Com.
(Vita) Some Chicken. Com.

Saturday, May 6.

(Ess.) Once a Thief—? 3 R. Dr.
(Kalem) The Human Telegram. "Hazards of Helen" Railroad Series. Dr.
(Lubin) Father's Night Off. Com.
(Selig) An Elephant's Gratitude. Animal. Dr.
(Vita) The Resurrection of Horror. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, April 30.

(Imp) Through Flames to Love. 2 R. Dr.
(Rex) Their Anniversary. Com.

Monday, May 1.

(Nestor) Her Hero Maid. Com.
(Red Feather Photo) Dr. Neighbor. 5 R. Dr.
(Universal) The Adventures of Peg o' the Ring No. 1. "The Leopard's Mark." 2 R. Dr.

Tuesday, May 2.

(Gold Seal) The Purple Mask. 2 R. Modern. Dr.
(Imp) When Slim Was Home Cured. Com.
(Rex) Eleanor's Catch. Com.

Wednesday, May 3.

(Animated Weekly) No. 18. Top.
(L-Ko) The Bankruptcy of Boggs and Schultz. Com.
(Victor) The Girl Who Feared Daylight. 2 R. Dr.

Thursday, May 4.

(Big U) The Beloved Liar. 3 R. Human Interest. Dr.
(Imp) Won With a Make-up. Com.

Friday, May 5.

(Imp) Just Kitz. Dr.
(Laemmle) The Thief of the Desert. Dr.
(Nestor) Lem's College Career. 2 R. Com.

Saturday, May 6.

(Bison) The Leap. 2 R. Railroad Dr.
(Joker) A Perfect Match. Com.

MUTUAL FILM RELEASES

Sunday, April 30.

(Beauty) Two Beds and No Sleep. Com.
(Vogue) Bumbling Bill. Doctor. Com.

Monday, May 1.

(Amer.) Pierre Brissac the Brzen. 2 R. Dr.
(Falstaff) The Dashing Druggist's Dilemma. Com.
(De Luxe) The Quality of Faith. Gaumont. 5 R. Dr.

Tuesday, May 2.

(Than.) The Weakling. 2 R. Dr.
(Vogue) Out For the Count. Com.

Wednesday, May 3.

(Beauty) Billy Van Deusen's Ancestry. Com.
(Gaumont) See America First. "Yosemite National Park." Scenic.
(Gaumont) Kanton Comics. Cartoon.
(Mutual Weekly) No. 70. Top.

Thursday, May 4.

(De Luxe) Lying Lips. Amer. 5 R. Dr.
(Than.) The Spirit of 61. 3 R. Dr.

Friday, May 5.

(Cnb) M. T. Dome's Awful Night. Com.
(Mustang) With a Life at Stake. 2 R. Dr.

Saturday, May 6.

(Centaur) Avenged by Lions. 2 R. Dr.
(Falstaff) The Skillful Sleigher's Strategy. Com.

Sunday, May 7.

(Beauty) All For Nothing. Com.

PATHE EXCHANGE

Week of May 1.

(Pathe) The Iron Claw. No. 10. Dr.
(The Living Dead.)
(Pathe) Trouble Enough. Com.
(Pathe) Siberia the Vast Unknown. No. 6. Sc.
(Pathe) How Small Sea Creatures Breed. Educ.
(Pathe) News No. 36.
(Pathe) News No. 37.

YOURS!—WHEN YOU SHOW

The Social Pirates

The "sure-fire series" is pouring a golden stream into thousands of box-offices. Quick action will give you your share of "The Social Pirates" treasure—but you must Book it Now! You can't afford to be too late!

Next Release:

"THE MASTER SWINDLERS"

RELEASED MONDAY, MAY 1st

Mona and Mary turn their attention to the "Social Pirates" of the art world in an episode gripping in its cross-play of clever wits and desperate schemers.

Featuring MARIN SAIS and OLLIE KIRKBY

Stories by GEORGE BRONSON HOWARD

"The Social Pirates" is a Special General Film Release. Fifteen Two Reel Episodes—Each a Complete Story

KALEM COMPANY

235-239 West 23rd St.

New York City

Crowds Not Only Break All Box Office Records, But Entrance Doors, As Well

At Showings of

CHARLIE CHAPLIN'S Burlesque on "Carmen"

An Essanay-Chaplin Comedy
In Four Parts

Telegram from the Bijou Dream, Chicago

"Charlie Chaplin's Burlesque on 'Carmen' not only breaking all records, but also breaking our main entrance doors. It's a scream and pleasing everybody. Forecast the longest run success Chicago has ever seen."—Bijou Dream, Sig Faller, Mgr.



Trademark Reg. U. S. Pat. 1907.

Essanay

1333 Argyle St., Chicago.



PACIFIC COAST STUDIO NEWS AND GOSSIP

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—The presentation of Thomas H. Ince's big picture, "Civilization," was the biggest event in California filmdom during the past week. Further mention of it will be found on another page.

To date, the motion picture interests are still merge-less. Oscar L. Gubelman, a Wall Street financier, is the latest name to add itself to the Alexandria register and to the secret conference potentates who meet in the interests of the possible merger. The party which Mr. Gubelman has joined comprises Adolph Zukor, H. E. Aitkin, Jesse L. Lasky, H. B. Smithers (also of Wall Street), Samuel Goldfish and D. W. Griffith.

H. O. Davis is still in the East, and his return to Universal City is not expected before latter April. Meanwhile things go progressively on at this film city under the direction of Charles Rankin.

Voila Smith was engaged by Mr. Rankin last week as leading lady for Carter De Haven's company. She is known for her good work for the last two years as leading lady for the Biograph Company.

"Smiling" Billy Mason has been given a company of his own at Universal City, and a series of one-reel pictures featuring Billy and his smile are already under way under the direction of Albert Russell.

"The Thousand Dollar Husband" is the title of the picture featuring Blanche Sweet at the Lasky studios, and which James Young is directing.

Baby Marie Osborne, called Balboa's star-ette, established herself for all time in the film world by her remarkable work in "Little Mary Sunshine."

Mabel Normand's Own Studio

Mabel Normand is ready to hear the call of Director General Thos. H. Ince whenever the new studio in which she will work is ready for her. The Mabel Normand studio is being erected by Mr. Ince midway between Los Angeles and Hollywood. Here Miss Normand will have a permanent supporting cast. She will have her own director, and each of her pictures is to be made under the personal supervision of Mr. Ince, to be released as a Triangle-Kay Bee subject. J. G. Hawks is writing Mabel's first picture.

"Going Straight" is the title for the Norma Talmadge play being directed by C. M. and S. A. Franklin at the Fine Arts Studio. It substitutes for that of "Playmates." Bernard McConville is its author.

Ruth Stonehouse, on going to Hollister, Cal., last week with the Universal "Peg o' the Ring" company, discovered there that Capt. Jack Stonehouse and his brother Al G. Barnes are close relatives of Ruth's, the heirs to the Stonehouse estate near London, England. Capt. Stonehouse is also the manager of the Col. G. Barnes circus. The relationship was discovered through a ring which Miss Stonehouse wears and which is an heirloom, descended from Sir Alfred Stonehouse. Miss Stonehouse's father, who is a Denver mining engineer, has placed the matter of the finding of the missing heirs in the hands of Denver attorneys.

Milton E. Hoffman, new general manager of the Lasky company, has located a Hollywood bungalow and is now on the search for a car. Mr. Hoffman remarked in his first week on the Coast that an air of prosperity seemed to accompany every one—and was there anybody here in the film business who didn't have a car? Answer: Only a few.

Fairbanks a Morosco Guest

Oliver Morosco presented Douglas Fairbanks with a box for the opening performance at the Morosco Theater of "The Show Shop," in which play Mr. Fairbanks starred for six months at the New York Hudson Theater. His guests were De Wolf Hopper, Norma and Constance Talmadge, William Christy Cabanne, Mrs. Talmadge and Joseph Montrose, manager for Oliver Morosco. During the intermission Mr. Fairbanks went back of the scenes and congratulated the Morosco stock actors on their performance.

Adelaide Woods, a Biograph actress, was chosen by the Morosco Film Company for a telling part in the new feature prepared for Myrtle Stedman, which William V. Taylor will direct. Miss Woods is that rare type of young woman who has white hair and it is in distinct contrast to her youthful and pretty face.

Edward Sloman stealthily crossed into Mexico for "atmospheric" scenes for the five-reel picture "Reclamation."

J. W. Kerrigan's company is another to be quartered in the Mexican vicinity. "The Silent Battle" is the name of the Kerrigan five-reel picture.

To Be Great Picture

Rollin S. Sturgeon's "Through the Wall" feature, Cleveland Moffett author, promises to eclipse almost anything this reliable director-general has made. The company, which has Nell Shipman, William Duncan and George Holt in its lead, is an industrious one, and work on this Blue Ribbon feature is making much progress.

"The Club Law," featuring Harry Carey, is in the making at Universal City, under the direction of Edward Le Saint. In it Stella Razetto also has a big part.

Mr. Goode, the Samaritan, the new De Wolf Hopper vehicle, is said to be truly Hopperesque in its portrayal.

Pay Tincer received an announcement from the Australian picture magazine, *The*

Mirror, advising her that she had been awarded second prize in its popularity contest. Miss Tincer was second only to Mary Pickford in popular choice.

There will be many queries as to who it is that impersonates the Christ figure in the Ince spectacle feature, "Civilization." George Fisher is the name of the young man who gives this part so fine a rendition.

The round-up pictures which you will see in the "Whispering Smith" production being made by J. P. McGowan, of the Signal Film Corporation, were taken on the Pellissier Ranch, and the scenes were the actual ones of the Pellissier round-up.

Two Kalem Recruits

R. L. Dell, of the Inceville studios; E. Forrest Taylor, of the American Company, and Mr. Bradbury, of the Lasky Company, are new names signed by James W. Horne for the "Social Pirates" serial. Marin Sais, Ollie Kirkby, Frank Jonasson, and others remain in the cast.

Superintendent Rex de Rossetti, the jovial animal educator out at Universal City, is obtaining remarkable results in his preparation of the animals for use in the "Peg o' the Ring" circus serial.

Portions of the auto races at Corona will be seen in "The Iron Grip of Crime," being directed at Universal City by Director Jay Hunt. F. M. Willermood, of the Universal scenario staff, is its author.

Carter De Haven is to be featured in a serial being prepared by Bess Meredith. Each chapter of the story is to be an entirely separate episode.

Zoe Bech, the "Universal baby," received a silver purse and a beautiful doll as a tribute of admiration from Louis Baxter, a motion picture exhibitor, of Cleveland, O.

John Borden, Chicago millionaire and explorer, accompanied by Mrs. Borden, visited Universal City en route to a short stop at Santa Barbara and thence to Seattle, from which place Mr. Borden will sail for the Arctic.

William Wallace Chapin, former owner of the *Seattle Post-Intelligencer*, subsequently publisher of the *San Francisco Call* and the *Chicago Herald*, visited Universal City last week with Mrs. Chapin.

Screen Anti-Censorship Scores

The Fine Arts studio continues to present censorship editorials in its film productions. Recently a censor board in the State of Pennsylvania ordered the elimination of a Fine Arts censorship editorial from the screen, evidence that this form of anti-censorship propaganda is a disturbing one to those who would fain censor.

Frank Keenan has begun work, under the direction of Charles Giblyn, on a new Triangle-Key-Bee story of the "crook" variety from the pen of J. G. Hawks. Enid Markey will play opposite Mr. Keenan.

A circus, traveling through Southern California, was rented one forenoon by the Lasky Company as a setting for scenes of the new Victor Moore picture, "Hot Water" is the name of the second Anita King and Victor Moore production now being rehearsed.

Under the direction of George H. Melford, the Fannie Ward picture, "A Gutter Magdalene," reaches completion this week.

Father of Phillips Smalley Dies

Phillips Smalley received a telegram last week telling him of the death of his father, George W. Smalley, at his London home. Mr. Smalley was the last of the famous war correspondents and journalists of the Civil War days. During the Civil War Mr. Smalley was associated with Horace Greeley and wrote the account of the Battle of Antietam, of which he had been an eyewitness.

William S. Hart and fifty players are again at Inceville, after a trip for snow effects up to Mount Baldy. Mr. Hart is playing a half-breed Indian in this story of the Canadian Northwest and New York city.

H. B. Warner proved himself an athlete of note last week in an encounter with three of the biggest men of the Ince forces. An early Triangle-Key Bee release will register these scenes.

Ince Escapes Tarantula Bite

Thomas H. Ince narrowly escaped being bitten by a tarantula at Inceville last week in the direction of a picture in which several bunches of bananas were used. Dorothy Dalton discovered the poisonous spider on the arm of Mr. Ince. Director Edwards flicked it off with a stick, and after a brief respite the making of the picture was resumed.

Much secrecy is preserved by Director Paul Powell, Mac Marsh, Wilfred Lucas, and Robert Herron in regard to the feature being made at the Fine Arts studio, and in which all the above named have prominent parts. That the picture is an "experiment" and will contain unusual photographic surprises, is the only say-so of Mr. Powell in reference to the picture.

Webster Campbell is the latest Vitaphone aspirer to a car. A Studebaker Six was his choice.

"Ramona" has closed a remarkable ten weeks' run at Clune's Auditorium. This picture has brought Mr. Clune, Lloyd Brown, and Donald Crisp strongly into the limelight, and their next picture will be looked forward to with interest.

Mary Alden has a strong part in the Lilian Gish picture now in the making at the Fine Arts studio.

CHICAGO JUDGE DECIDES FOR BACON

Poor Shakespeare Thrown Out of Court in the Celebrated Selig-Fabyan Suit Over a Cipher

CHICAGO, April 21, (Special to The Mirror).—The long drawn out case, drawn out three hundred years, the case of Bacon vs. Shakespeare, which for generations has been cluttering up the literary courts of the world, was settled by Judge Richard Tuthill of the Cook County Court of Chancery, who awarded the verdict to Bacon. Lord Francis Bacon, according to his decision, wrote everything that has been accredited to Shakespeare.

The decision was rendered in a suit brought by William N. Selig against Col. George E. Fabyan and others begging for an injunction restraining them from publishing a book dealing with the whole Bacon-Shakespeare controversy. The book stamps Shakespeare as an uneducated ignoramus, who gained unearned fame when Lord Francis Bacon took his name and personality as a mask for his own contributions.

In his decision Judge Tuthill found that Bacon was educated in half a dozen languages; Shakespeare was a comparative ignoramus, who knew only English. The bilateral cipher contained in the known works of Bacon convinced him that England's Lord High Chancellor of three hundred years ago is entitled to a whole lot of credit that he hasn't had, except in circles often slightly spoken of. The evidence in the 20,000 volume bibliography on the controversy all tends this way.

The decision of this "Daniel come to Judgment" not only permits the publication of Col. Fabyan's book but also awards him damages in the sum of \$45,000 for delay.

Cabanne to Direct "The Assassin"

"The Assassin" is the name of the new Douglas Fairbanks comedy which William Christy Cabanne, one of the best known of the Griffith directors, will produce. Robert M. Baker, who collaborated with John Emerson in writing "The Conspiracy" for the stage, is the author of "The Assassin." A. D. Sears, W. E. Lawrence, Jewel Carmen, Wilbur Higby, Margie Wilson, Lillian Langdon, and George A. Beranger will support Mr. Fairbanks.

Prominent on studio vacation lists are the names of Seena Owen (Fine Arts) and Bessie Barriscale (Ince). Henry King (Balboa) is just back from a two weeks' vacation, and Dorothy Gish returns this week to the Fine Arts studio and to her chum, Constance Talmadge.

Tom Chatterton figures on the sick-list, with a sprained ankle, a cut forehead, and almost-pneumonia, thus giving himself a few days' respite from work in the Russell E. Smith-American Film Company serial, "The Mystery of the Submarine."

Phillips Smalley is fortunate in recovering from the affection manifested for him by poison-ivy.

Lon Chaney and Leo D. Malony are again making-up, after several days of illness. A private showing of the Universal feature, "The Three Godfathers," starring Harry Carey, was given at eleven o'clock in the night at Tally's Broadway Theater.

R. Ellis Wales

R. Ellis Wales occupies the important office of superintendent of Costumes, Technical Research and the Library at the Fine Arts Studio. And when one learns that Mr. Wales is responsible for the right costuming of the players, and the correct settings for scenes, no matter what the period, one readily realizes the responsibility of such a position. A picture like "The Mother and the Law," for instance, took months of advance application on the part of Mr. Wales. It is an interesting department, that of Costumes, Technical Research and the Library, and the job of superintending it is a big one. Mr. Wales also possesses scenario honors, he being the author of "The Penitentes."

Alfred G. Gosden

A. G. Gosden, photographer for Edward Dillon production, was already established as a photographer of excellence in Europe before his coming to this country a few years ago. His was the honor of photographing King Edward's funeral, King George's coronation, ex-President Taft's review of the fleet in the Hudson, the Durbar in India in 1911, and the Inauguration of President Wilson. The De Wolf Hopper releases are the current ones which bespeak Mr. Gosden's ability.

William Fildew

William Fildew is the photographer who has served in this capacity in the making of all of William Christy Cabanne's pictures for the last two years. Previous to that time he was photographer for Hobart Bosworth and the Bosworth Company, and filmed all of the Jack London pictures that concern made. "The Lamb," "Sold for Marriage," and "The Rouser" are among the current releases photographed by Mr. Fildew.

William E. Wing

William E. Wing is offered as an object lesson for those striving for success in the hazardous occupation of free-lancing scenarios. Granted, they must possess some ability. Mr. Wing possesses much. And the thing that he strives most to do is to put something entirely new and "different" in his scripts. "Sold in Marriage" is an

and inconvenience caused the Riverbank Publishing Company as a result of the Selig suit. The Order of Jesuits filed an intervening petition claiming credit for the works of Shakespeare. This was also dismissed by Judge Tuthill. William N. Selig, the plaintiff, it is announced, will carry the case to the highest courts in the country.

It remained for a Chicago judge to have the temerity to step in where angels fear to tread and give an empirical decision on a question that has bothered the world for three hundred years. This ties the celebrated dictum of another Chicago judge who decided that a local real-estate man wrote "Cyrano de Bergerac" before Rostand, basing his highly learned and eminently logical decision because "The Merchant Prince of Corneville"—the French hero—wore a false nose and sang a serenade under a fair lady's window before the immortal leader of "The Cadets of Gascony." Judge Tuthill finds that "by the published and acknowledged works of Francis Bacon there is given a cipher which Bacon devised in his early youth when in Paris, called the bilateral cipher; that the witness, Elizabeth Wells Gallup, has applied that cipher according to the directions left by Francis Bacon, and has found that the name and character of Shakespeare were used as a mask by Francis Bacon, etc."

Alas, poor Shakespeare!

Gallup-ed over, at last!

"Tut-tut! 'Get up, Lizzie.'"

DONALD STUART.

example. The law forbidding the selling of girls into marriage in the Los Angeles Russian colony was passed, but a short number of months ago. It afforded Mr. Wing an interesting theme, and its working-out afforded much scope for the heart-interest quality that newspaper editors and motion picture directors demand. Mr. Wing is also providing other companies with interesting scripts, so is a worthy example for others to follow.

George H. Hill

George H. Hill is responsible for the photography which is one of the qualities of the Beerbohm Tree film, "Macbeth," that calls for appreciation. Mr. Hill is a Biograph product, and his photographic knowledge is far-reaching. He is a Billy Bitzer's disciple, and in his several years of service with Mr. Bitzer and Mr. Griffith has achieved a distinctive place for himself in the art of motion picture photography. "The Fox Woman" and "His Picture in the Papers" are recent releases filmed by Mr. Hill.

"Efficiency" Epping

To J. C. Epping goes credit for the efficiency system which works out the problems of the Triangle Studio of the Fine Arts. Mr. Epping was a member of the Majestic forces when they came out to California several years ago, and on the amalgamation of the Reliance-Majestic simply enlarged his scope and served both equally well. Now he is an integral part of the big studio at 4500 Sunset Boulevard.

Aitkin, the Affable

Harry E. Aitkin, President of the Triangle Film Corporation, is perhaps the most welcome visitor that the year has brought to the Fine Arts Studio. Pleasant and affable, liking and likeable, he is held in high esteem by all members of the company.

FLORIDA FILM FLASHES

JACKSONVILLE, FLA. (Special).—The Sits Hopkins company of the Kalem studio have been to Fernandina making a number of scenes. Bob Ellis is directing the company.

The U. S. Film company is now in full operation here, with Elsie MacLeod directing and playing leads. Other members of the company are: Loring Howen, Glen Lambert, Sidney Steiner, Miss Le Baron, Wesley Tracy, Fay Worthington, Fred Werner, Otto Schafer, J. L. Hoop, and Ernest Boehm.

Illey Chamberlain, of Thanhouse, has left for New Rochelle, but expects to return here in September.

Richard Garrick, formerly with Gaumont, has gone to New York.

The C. C. Field Motion Picture Company has completed their studio at Miami, and players from here who have accepted engagements with the company are: Alice Hollister, George K. Hollister, Howard Hall, and William A. Howell, formerly a director with Thanhouse.

The management of the Arcade Theater has made a vast improvement in the setting of their screen by making an exact duplicate of the stage decorations of the Strand Theater in New York City. An increase in the orchestra, bringing the number up to twelve pieces, is an added attraction.

R. O. UDEMANN.

BELL FEATURES MOVE

The W. H. Bell Feature Film Corporation have removed to their new offices, occupying suite 509-10-11, Chemical Building, 117 North Dearborn Street, Chicago, Ill. The old quarters were in the Powers Building.

FIRST NIGHT FOR FILM FANS

Rialto Theater is a Realisation of Rothapfel's Dream of a Perfect Motion Picture Palace



"THE OTHER MAN."

Fatty Arbuckle and a Triangle of Near Mabel Normands—(Keystone).

With a fanfare of trumpets and an auroral hue of lights the heavy red velvet curtains covering the panels of the proscenium arch were drawn asunder, thus formally opening the new Rialto Theater, last Friday night. At five minutes to nine a bugler sounded the assembly, and the bright white lights changed to a rose, which further softened to dim blue of the dawn. A striking effect of the dawn was obtained by the indirect lighting from the massive Oriental chandeliers. The dim light gradually brightened to the full roseate sunlight, and a boy choir in middy uniforms came forth from the shadowing depths of the scenery filling the triple arches and sang a carol of welcome. The orchestra played an opening march espe-

cially composed for the occasion, after which the Rialto Topical Weekly was thrown on the screen. The regular programme of "The Good Bad-Man," several vocal solos and the Keystone Comedy followed.

The occasion was more like the opening of the opera season than the opening of one of America's premier motion picture theaters. Notables from all professions added to the distinguished gathering of motion picture stars and magnates. The attendants, the decorations and the very atmosphere suggested something more than a motion picture theater. The harmonious decorations of cream-colored tapestry and ivory frescoping, the red velvet hangings and the picturesque uniforms of the ushers gave the place a decided air of luxuriousness. Even among those used to splendor, the beauty of the place caused comments of utmost favor. The exquisite taste displayed throughout is a credit of Managing Director Rothapfel, and his excellent judgment in selecting the executants of the numerous details of his design—a perfect picture theater.

The thunderous tones of the mighty organ and the gentle harmony of a symphony orchestra held the audience in an enchanted sway. Master musicians with practised touches made their instruments give forth their greatest charm. Alfred Robyn fairly made the massive organ speak. Voluminous bass tones and zephyrlike treble gave forth beautiful harmonies. The organ is concealed behind the triple archway on which the pictures are projected, and the orchestral pit is in front. A platform in front of the central arch provided space for the classic dancers and the soloists, on whom was thrown a circular spotlight of unusual brilliancy. A most remarkable thing about the massive theater is its acoustic properties. Even in the farthest corners each word in the solos could be distinctly heard.

The opening was strictly formal and admittance was by invitation only. The public opening took place the following day at noon.

LIFTING LASKY STARS

Pete Schmid Captures Rita Jolivet and Edna Goodrich for Morosco Films

Closely following the announcement of the acquisition of Vivian Martin, it was learned at the New York offices of the Oliver Morosco Photoplay Company that this concern has added two new stars of prominence to its roster in the persons of Mile. Rita Jolivet and Edna Goodrich. By strange coincidence both of these well known favorites of the screen and stage have appeared on the Paramount Programme in the past under the Lasky trade-mark, Mile. Jolivet in "The Unafraid" and Miss Goodrich in "Armstrong's Wife."

Mile. Jolivet made her American stage debut with Otis Skinner in "Kismet." Following a long run of this play at the Knickerbocker Theater, New York, she appeared in "When Ignorance Is Bliss" at the Lyceum; "What It Means to a Woman," at the Longacre; "A Thousand Years Ago," at the Shubert, and other Broadway attractions. In London she enjoys a particularly large following as a result of her appearance at the Haymarket, Playhouse, Royalty, Comedy and other internationally known theatrical institutions. A number of Italian photoplay successes produced by such organizations as Ambrosio and Gloria Films also present her in the chief role. Although the subject in which Mile. Jolivet will make her initial screen appearance under the Morosco management is not announced, it is understood that it will be one of George Broadhurst's recent successes.

C. M. ACKERMAN, PALACE PLAYERS

C. M. Ackerman, Director General of the Palace Players' Film Corporation, whose picture appears on the front cover of this issue, is a man of wide theatrical experience. Before he came to this country, in 1902, Mr. Ackerman played on all the European vaudeville stages in big pantomime acts, and became well known for his versatility and artistic make-up. In America Mr. Ackerman was engaged at the Irving Place Theater and was appointed stage director of the Davenport (Iowa) Stock company, where he remained for seven years and there staged well known plays and acted prominent character parts.

In 1913 he entered the Motion Picture business and was with the old Biograph company for nine months. Later on he played in "Features," directed a big production in Switzerland, and became connected a year ago with the Palace Players' Film Corporation. The company is the owner of the well-known Victor Studio, which is one of the largest and best equipped plants in New York. After making a number of very successful comedies, the company is now going into features. Mr. Ackerman is also a very successful scenario writer, and has just finished a big manuscript dealing with the present war situation.

"FATHER AND THE BOY"

William Collier and Son Clash at New York Triangle Theaters

It will be a case of Father vs. Son week of April 30 in New York's two first-run Triangle theaters. William Collier is to be the feature of the programme at the Knickerbocker in his first five-reel light comedy, "The No-Good Guy," made under close supervision of S. L. Rothapfel, announces that he is going to give his electric lights at the Rialto to William Collier, Jr., who saves the day for a Western army post besieged by Indians, in "The Bugle Call." "Buster," like his senior, is on the Triangle-Ince payroll.

"The Bugle Call" also presents for the second time in Triangle pictures Anna Lehr, recently seen in "Civilization's Child" with William H. Thompson. Also deserving of mention is Rags, a versatile canine performer. Young Collier is the son of the commandant of an isolated garrison. "Buster" is a hero, and the entire garrison contribute toward his reward, a silver bugle. The picture ends with the boy playing "retreat," while his father and new mother look on and Rags stands on his hind legs at attention.

Father Collier began work on "The No-Good Guy" after three starts at Keystone. When Ince saw the picture in the Culver City projection room he signed the comedian for a new five-reeler, on which he is now at work. Broadway will have a chance to compare the two generations when the Collier stars clash at the Rialto and Knickerbocker.

"RAMONA'S" RUN CONTINUED

"Ramona" continues its run at the 44th Street, Easter Monday, ushering in its fourth week, and playgoers in general find Clune's cinema-drama, founded on Helen Hunt Jackson's famous romance, a great fascination, with the result that the capacity of the big 44th Street Theater is taxed twice daily. Interest in the film opera—as "Ramona" has been called because of its elaborate musical score interpreted by fifty-two musicians, both instrumental and vocal, is increasing as the length of the engagement is extended and it seems destined to enjoy long popularity in the metropolis.

FRITZI BRUNETTE, MODISTE

In the "Hare and the Tortoise," the forthcoming Selig production by Wm. Robert Daly, feminine fans will note a particularly beautiful evening gown worn by Fritzi Brunette. This gown was designed and made by the actress herself. It is a pity that the camera could not register the beautiful coloring, for it is made of a rich shade of orange panne velvet combined with gold cloth. The trimming consists of a wide girdle of rhinestones and pearls and the creation is completed with a butterfly bow from which appends the long train.

The
trade
mark

that
stands
for
quality



Famous Players Film Co. Jesse L. Lasky Feature Play Co.
The Oliver Morosco Photoplay Co and Pallas Pictures

The Paramount Trademark stands for the best in photoplays. The theatre displaying that Trademark is, in its locality, the best theatre. The people attracted to the theatre by the display of the Trademark are the best class of people. Herein is assured both present and future prosperity.

What are you relying on for the future of your business?

Paramount Pictures Corporation
FOUNDED 1912 NEW YORK, N.Y.

ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"A WOMAN'S POWER," with Mollie King

In Preparation—"HER MATERNAL RIGHT," with Kitty Gordon

Formerly Producer of Keystone and Vitagraph Successes

FRANK POWELL

The Screen Club

DANIEL ELLIS

Resigned as Lubin's Scenario Editor, to Criticize, Revise and Market Photoplays

PENN MOTION PICTURE AGENCY

26 South 15th Street

PHILADELPHIA, PA

GEO. FITZMAURICE

Releasing his own features through the

PATHE EXCHANGE

Current Release—NEW YORK

In Preparation—BIG JIM GARRITY

You can always
tell a
Lasky production
---by the line at
the box-office

DISTRIBUTORS
In The United States
PARAMOUNT PICTURE'S CORPORATION
In Canada
FAMOUS PLAYERS FILM SERVICE, (Ltd.)
MONTREAL TORONTO CALGARY

JESSE L. LASKY FEATURE PLAY CO. (Inc.)
FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky
Pres.

Samuel Goldfish
Vice-Pres. and Treas.

Cecil B. DeMille
Director Gen.

BURTON KING

PRODUCER OF

MAN AND HIS ANGEL with JANE GREY—EQUITABLE
THE REAPERS with JOHN MASON—EQUITABLE
SOULS AFLAME with DOROTHY GREEN and CLIFFORD BRUCE—METRO
In Preparation—THE SPELL OF THE YUKON

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON

ADDRESS SCREEN CLUB

J. W. JOHNSTON

FAMOUS PLAYERS

Current Release—"Out of the Drifts" Coming Release—"Molly Make Believe"
In Preparation—"The Moment Before"

FREDERICK A. THOMSON

PRODUCING DIRECTOR
FAMOUS PLAYERS FILM CO.

Charles M. Lasky
FEATURE DIRECTOR

ADELE LANE

Address care DRAMATIC MIRROR

EDWARD JOSE

Now Producing
"THE IRON CLAW"
Pathe Release

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME

DATE	PRODUCER	PLAY	STAR
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	The Love Mask	Wallace Reid and Geo. Ridgely
Apr. 17	Famous	The Eternal Grind	Mary Pickford
Apr. 20	Famous	The Innocent Lie	Valentine Grant
Apr. 24	Lasky	The Heart of Nora Flynn	Marie Dore
Apr. 27	Famous	The Moment Before	Pauline Frederick
May 1	Pallas	David Garrick	Dustin Farnum
May 4	Famous	The Red Widow	John Barrymore
May 8	Lasky	Maria Rosa	Geraldine Farrar
May 11	Lasky	Allen Soule	Sessue Hayakawa
May 15	Famous	The Trust	Hazel Dawn
May 18	Morocco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark

V. L. S. E. INC.

Mar. 20	Vitagraph	The Supreme Temptation	Antonio Moreno, Dorothy Kelly, Evert Overton
Mar. 20	Selig	The Ne'er-Do-Well	Kathlyn Williams and Wheeler Oakman
Mar. 20	Essanay	The Harve	Gladys Hanson, Charles Dalton, Bryant Washburn
Mar. 20	Lubin	Dollars and the Woman	Ethel Clayton and Tom Moore
Mar. 27	Vitagraph	The Two Edged Sword	Edith Storey, Evert Overton
Apr. 3	Selig	The Cycle of Fate	Bessie Eyton, Edith Johnson, and Wheeler Oakman
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolf
Apr. 10	Lubin	The Flames of Johannis	Nance O'Neil
Apr. 10	Vitagraph	Salvation Joan	Edna May
Apr. 17	Vitagraph	Artie the Millionaire Kid	Dorothy Kelly, Ernest Truex
Apr. 24	Vitagraph	The Law Decides	Donald Hall, Dorothy Kelly, Harry Morey, Louise Baudet, Bobby Connelly
Apr. 24	Essanay	The Little Shepherd of	Sallie Fisher, Richard Travers, and John Junior
May 1	Selig	At Piney Row	Frital Brunette
May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler
May 15	Essanay	Sherlock Holmes	William Gillette

EQUITABLE RELEASES

Apr. 17	Shubert	The Social Highwayman	Edwin August
Apr. 17	Equitable	By Whose Hand?	Edna Wallace Hopper, Chas. J. Ross, Muriel Gestrache
Apr. 24	Paragon-World	The Closed Road	Houss Peters, Barbara Tennant
Apr. 24	Equitable	The Chain Invisible	Bruce McRae, Gerda Holmes
May 1	Paragon-World	The Feast of Life	Clara K. Young
May 1	Equitable-Halbion	The Twin Triangles	Jackie Saunders
May 8	World	Her Maternal Right	Kitty Gordon
May 15	World	Sudden Riches	Robert Warwick
May 22	World	Tangled Fates	Alice Brady
May 29	World	The Other Sister	Gail Kane

PATHE "GOLD ROOSTER" FEATURES

Jose	The Beloved Vagabond	Edwin Arden, Kathryn Brown Decker
To be announced	(Colored)	
Jose	The Weavers	
Fitzmaurice	The Light That Failed	Robert Edeson and Jose Collins
Savage	New York	Florence Reed and Paula Marinoff
Whartons	Madame X	Dorothy Donnelly
MacKenzie	Hazel Kirke	Pearl White
Balboa	The Precious Packet	Ralph Kelland and Lois Meredith
Fitzmaurice	The Shrine of Happiness	Jackie Saunders
Arrow	Biz Jim Garrity	Robert Edeson and Eleanore Woodruff
Balboa	The Woman's Law	Florence Reed and Duncan McKee
Daily	Little Mary Sunshine	Baby Helen and Marie Osborne
	The King's Game	Pearl White, George Probert and Sheldon Lewis

PATHE REGULAR RELEASES

Apr. 8	The Girl Who Won	Apr. 2 (Keystone) A Bathhouse Blunder. Mae Busch
Apr. 15	The Girl That Didn't Matter	Apr. 2 (Ince) Walls. Jane Grey
METRO PICTURES CORPORATION		Apr. 2 (Keystone) His Wife's Mistake. Roscoe Arbuckle
Apr. 8	The Kiss of Hate. Ethel Barrymore	Apr. 9 (Fine Arts) Little Meena's Romance. Dorothy Gish and Owen Moore
Apr. 10	The Half Million Bribe. Hamilton Revelle	Apr. 9 (Keystone) His Last Laugh. Harry McCoy
Apr. 17	Playing With Fire. Mme. Petrova	Apr. 9 (Ince) The Arran. William S. Hart
Apr. 24	The Come-Back. Harold Lockwood and Mary Allison	Apr. 9 (Keystone) His Bread and Butter. Gish
May 1	Dorian's Divorce. Lionel Barrymore	Apr. 16 (Ince) The Stepping Stone. Frank Keenan and Mary Boland
May 8	The Snowbird. Mabel Taliaferro	Apr. 16 (Keystone) The Other Man. Roscoe Arbuckle
May 15	A Million a Minute. Francis X. Bushman and Beverly Bayne	Apr. 16 (Keystone) Bucking Society. Chester Conklin
May 22	The Scarlet Woman. Mme. Petrova	Apr. 23 (Fine Arts) Sunshine Dad. De Wolf Hopper
BLUEBIRD PHOTOPLAYS, INC. RELEASES		Apr. 23 (Ince) Civilization's Child. William H. Thompson and Anna Lehr
Apr. 10	John Needhams Double. Tyrone Power	Apr. 30 (Fine Arts) The Children in the House. Norman Talmadge
Apr. 17	The Great Problem. Violet Mercereau	Apr. 30 (Ince) The Beggar of Calcutta. H. B. Warner
Apr. 24	The Gay Lord Waring. J. Warren Kerrigan	
May 1	The Crippled Hand. Ella Hall	
May 8	The Gilded Spider. Lillian Lorely	
May 15	Elusive Isabel. Florence Lawrence	
May 22	A Son of the Immortals. J. Warren Kerrigan	

FOX FILM CORPORATION

Apr. 3	Blue Blood and Red
Apr. 10	Slander
Apr. 17	A Modern Thelma
Apr. 24	A Man of Sorrow
May 1	Blind Love
May 8	The Eternal Sapho
May 15	Where Love Leads
May 22	Battle of Hearts

TRIANGLE FILM CORPORATION

April 2 (Fine Arts)	The Habit of Happiness. Douglas Fairbanks.
---------------------	--

IVY CLOSE COMING HERE

Famous English Beauty Will Be Seen in Film Productions of American Firm

Ivy Close, the famous English beauty and star, whose probable entry into motion pictures was recently announced in The Mirror, is coming to America in June. Though Miss Close has made no announcement of her film affiliations, her confirmation of the rumors taken together with the trip to this country would indicate that an American company will present the international star.

It was understood that Miss Close would attempt an appearance in Paris this year, since the French capital is beginning to assume a shadow of its wonted gaiety. But, though Miss Close is a great favorite there, the lure of a flattering motion picture contract caused her to decide on her first trip to America.

V. L. S. E. BOOKINGS IN CANADA

Reports from the V. L. S. E. exchanges in Canada indicate that those two stellar features, "The Christian" and "The Ne'er-Do-Well," which the V. L. S. E. recently released in that country, are finding a ready market. "The Christian," filmed from the famous novel by Hall Caine, is proving a popular Vitagraph offering. Earle Williams is the star of the production. "The Ne'er-Do-Well," the Selig feature, released through V. L. S. E., the United States rights for which are controlled by Sol L. Leiser, is being well received in Canadian circles.

BOUND FOR SANTA BARBARA

Mary Miles Minter Leaves Metro for Five Year Feature Contract With American

Mary Miles Minter has signed a five-year contract with the American Film Manufacturing Company, according to a statement made by S. S. Hutchinson, president of that concern. The Wilkenning Agency, acting for Miss Minter, has confirmed the statement. Miss Minter will leave for the Coast next month, as she will work at the new American studios at Santa Barbara. She will be starred in multiple-fee features only. It is reported that Miss Minter will receive \$1,000 a week for her services. Miss Minter still has a contract with Metro, which has a year and four months to run. An officer of the Metro Corporation stated that the company reserves the right to sue the American, but that the situation must be viewed with equanimity.

P. A. CHASE COMPTROLLER OF UNICORN

A valuable addition has been made to the executive staff of the newly formed Unicorn Film Service by the appointment of Mr. P. A. Chase as comptroller. This announcement is particularly interesting, as it indicates that the Unicorn Company is taking a step in the right direction to carry out their policy of having every department of their organization manned by people of known ability.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

"The Circle of Photoplaywrights, of Pittsburgh, Pa., has been in existence for about two years, meeting bi-monthly except during the vacation season, and the organization was a wonderful help from the very outset," writes Edward W. Matlack, the well known photoplay author. "Many a script 'murdered,' and their number is legion—has been reconstructed and sold. Our average membership has been about fifteen, all sticklers, and we have also had a few who fell by the wayside after making the discovery that writing salable scripts was a business and not a pastime." The Mirror herewith presents the pictures of the members of the Photoplaywright's Institution of Pittsburgh. Reading from left to right, the picture shows: Larry McDonald, of the Pittsburgh Dispatch staff;

exactly as we write them; when directors will be instructed to 'stick to the script' and not alter the story to suit themselves; and, in ninety-nine cases out of a hundred, murder them. This has been the main cause of many film producing companies losing big money the past few years; and now they are awakening to the fact that the scenario writer is the most valuable asset to the studio; then the camera-man, and then the director—but they must work in perfect harmony, or the result is chaos and a loss of good money. A great change is coming. Competition is too keen, and too much money has been lost in the past, and the men who control the money bags are becoming wise at last." We must differ with Captain Peacocke in his opinion. We fear the day is far, far distant when directors will depict on the screen scenarios just as written. Many details conspire to interfere with this happy consummation. Many film editors are turning more and more to synopses, for the scenarios that can be produced exactly as written continue to be few and far between.

Proof Presented—

"In a current number of a publication there is published what is called a working scenario. Are all scenarios received from outsiders rewritten, or is it advisable for outsiders to strive to write their scenarios after the model of this working plan?" We recently spoke of the evils of the "sample scenario." The trouble is that many beginners slavishly follow every point presented in these exhibits, including the good and the evil. It is not advisable for "outsiders" to try to follow these scripts, for every story requires different treatment.

From Cora Drew—

"From the best authority I hear that soon the one, two, and three-reel stories will be in unusual demand," writes in versatile Cora Drew from the Pacific Coast. "The entire change of policy will bring them again into use. Lasky Company desires good stories for Blanche Sweet, no crime stuff. As to a comedy market, Al Christie at Gower and Sunset Boulevard, Los Angeles, is in the market for light, polite and bright comedy, not slapstick. Give us the same script to two directors, let them select their own casts, and each will turn out an absolutely different story! Why? View-point! A poor performer can ruin the best story for characterization is more than anything else. If an author cannot write in continuity, he must expect that another taking his synopsis will see the story from a different point of view. An author feels his characters and how the natures dovetail. No one else just can. A criticism recently laid the blame for lack of characterization on the cast, barring the lead. Really the lack lay with the dozen people who prepared the script, the changes in cast that were made, and also the changes in characterization to 'star the star.' That fact is back of a lot of poor pictures. Exploiting one person is to the detriment of the story. It is so on the stage, why not on the screen? One does not care to see a star with a poor support, the public finally rebelled and that is why to-day we are sitting through pictures instead of plays."

Not Reading Scripts—

Again we must caution photoplay authors, real and near, not to send scripts personally to the editor of this department. We cannot read and criticize scripts nor can we market them. And remember this little intimation: When submitting manuscripts to any film concern do not address individuals but the company. Address them this way: "Squedunk Film Manufacturing Company, New York City, Attention Editor Scenarios." This is a fictitious address. Why necessary to say so? Because we have found, by dire experience, that some readers would take the address literally and send stories to "The Squedunk Company." There ain't no such concern!

Typewritten Manuscripts—

The average young writer doesn't seem to understand why editors demand typewritten manuscripts, and this applies not only to beginners but to some of the old-timers who ought to know better.



PHOTO-PLAYWRIGHTS OF PITTSBURGH

Frank Howard Clark, who has accepted a staff position with Kalem; O. Burr Johnson, with the Pennsylvania Lines west of Pittsburgh; second row: John Edward Kevan and C. H. McAber, both connected with the steel interests; in the next line, Mrs. Margaret Kellar, and Mrs. Anna H. McGovern; and between the pictures of the two last named is a likeness of E. W. Matlack. On the last line is shown a picture of J. F. McKillips, John B. Cox, former Philippine campaigner, and B. M. Arons, at whose offices in the Nixon theater, Pittsburgh, the Pittsburgh Circle meets. "Success has crowned the efforts of the majority of these writers," says Mr. Matlack, "and it is my hope that in due course of time the others will meet with like reward. It has been the writer's experience that no lasting success comes to those who do not have to go through a lot of 'rough stuff' to use a common expression, as a sort of kindergarten training, but when they do land, they come down solid. The Circle was organized a couple of years ago by Clark and myself. If I do say it, both of us have given the best we had to help the other fellow and our reward has been in seeing our consistent workers make good. There have never been any dues, or fees of any kind, and we have tried to be honest in our criticism of work submitted for discussion—and he it said to the credit of the organization, there has never been a borrowing of the other fellow's ideas. Whatever was good done in the general market was passed along—but we never tried to unload a lot of 'junk' on an editor just because he bought a script from one of the 'gang.'"

Day Not Far Distant—

Captain Leslie T. Peacocke writes: "I believe the day is not far distant when we shall see our scenarios depicted on the screen

FAMOUS PLAYERS

48 SUPREME PHOTOPLAYS A YEAR

THE SYMBOL OF SCREEN SUPREMACY



THE SIGN OF THE HIGHEST AND MOST CONSISTENT PHOTOPLAY STANDARD IN THE WORLD.

Released on the

Paramount Program

FAMOUS PLAYERS FILM ©

ADOLPH ZUKOR, PRESIDENT

DANIEL FROHMAN, MANAGING DIRECTOR

124-130 WEST 56TH STREET, NEW YORK

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD

Exhibitors! Friends!! Countrymen!!!

Every Exhibitor in Every City and Town in The United States of America

EXHIBITOR:

Please contribute 10% or more of the receipts of your theatre on National Motion Picture Tribute Day, May 15th, 1916.

The Campaign Needs You! Join Hands and Help Collect \$500,000 By May 16th 1916

The Motion Picture Campaign for the Actors' Fund of America solicits your co-operation and help.

Only a few weeks remain—do your share—in helping to raise the \$500,000 for the most justifiable endowment that was ever projected—many of our peaceful, kindly profession are in need in their later years and we who have health and strength should help them. The best way to help is by making this endowment sure, and it is our duty to do that—the help of Exhibitors is imperative.

The actor helps everyone—every community in times of calamity but actors have not been helped much. We must set the public a good example and the public will help us endow the Actors' Home and the Actors' Fund. The public will surely pack your theatres on National Motion Picture Tribute Day. Many exhibitors have already agreed to give more than 10% of their particular day—

WILL YOU HELP—WILL YOU GIVE 10%—IF YOU HAVEN'T AGREED PLEASE WRITE OR WIRE NOW SAYING THAT YOU WILL

SAMUEL GOLDFISH, Chairman, Motion Picture Campaign Actors' Fund of America, 39 East 42nd St., New York

Checks payable: Motion Picture Campaign for Actors' Fund
J. Stuart Blackton, Treas., Locust Ave., Bklyn, New York

THE KINEMATOGRAPH AND LANTERN WEEKLY

The Original and Leading Journal of the Trade

240 pages

Specimen Free

13,000 copies weekly

Tottenham Street,

Tottenham Court Road,

London, W